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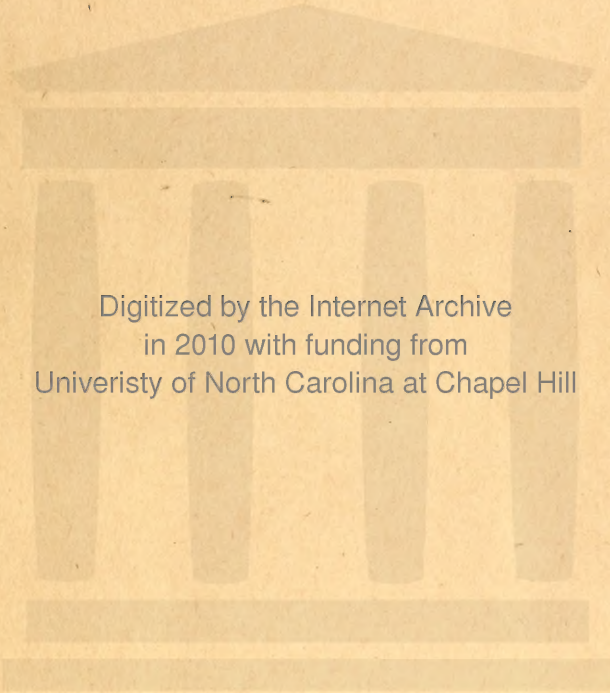
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*Frederick S. Converse.*

# IOLAN

OR

## THE PIPE OF DESIRE.

Romantic Opera in one Act.

Text by George Edward Barton.

German Translation by CHARLES HENRY MELTZER.

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MUSIC

by

**FREDERICK S. CONVERSE.**

Op. 21.



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NEW YORK.

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# IOLAN.

Romantische Oper in einem Akt.

*Text von Georg Edward Barton.-Deutsch von Charles Henry Meltzer.*

Musik von FRIEDRICH S. CONVERSE.

OP. 21.



## PERSONEN.

Iolan, ein Bauer	-	-	-	-	-	-	-	<i>Tenor</i>
Naoia, seine Braut	-	-	-	-	-	-	-	<i>Mezzo-Sopran</i>
Der Alte, Bewahrer der Pfeife	-	-	-	-	-	-	-	<i>Bariton</i>
Erste Sylphe	-	-	-	-	-	-	-	<i>Sopran</i>
Erste Undine	-	-	-	-	-	-	-	<i>Alt</i>
Erster Salamander	-	-	-	-	-	-	-	<i>Tenor</i>
Erster Erdgeist	-	-	-	-	-	-	-	<i>Bariton</i>

### Elfenchor.

Sylphen	-	-	-	-	-	-	-	<i>Soprani</i>
Undinen	-	-	-	-	-	-	-	<i>Alti</i>
Salamander	-	-	-	-	-	-	-	<i>Tenori</i>
Erdgeister	-	-	-	-	-	-	-	<i>Bassi</i>

### Ort der Handlung.

Ein Wald in den Gebirgen.

### SCENE:

Der Vordergrund: offen, glänzend in der Sonne, voll Frühlingsblumen; der Wald dunkel und geheimnisvoll.

Der Hintergrund: Masse grosser Felsen und Bäume, mit einem Eingang in der Mitte, wie aus dem Thal.

Im Hintergrunde links: ein grosser, flacher Felsen, mit Steg und Eingang von links nach der Mitte mit Aussicht in das Thal.

Rechts im Hintergrund: grosse Bäume mit Durchsicht in das ferne Thal.

Links im Vordergrund: ein moosiger Hügel benützt als Sitz und Ruheplatz.

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### CHARACTERS.

IOLAN, a peasant	-	-	-	-	-	-	-	<i>Tenor</i>
NAOIA, his betrothed	-	-	-	-	-	-	-	<i>Mezzo-Soprano</i>
THE OLD-ONE, keeper of the Pipe	-	-	-	-	-	-	-	<i>Baritone</i>
FIRST SYLPH	-	-	-	-	-	-	-	<i>Soprano</i>
FIRST UNDINE	-	-	-	-	-	-	-	<i>Alto</i>
FIRST SALAMANDER	-	-	-	-	-	-	-	<i>Tenor</i>
FIRST GNOME	-	-	-	-	-	-	-	<i>Baritone</i>

### Chorus of Elves.

SYLPHS	-	-	-	-	-	-	-	<i>Sopranos</i>
UNDINES	-	-	-	-	-	-	-	<i>Altos</i>
SALAMANDERS	-	-	-	-	-	-	-	<i>Tenors</i>
GNOMES	-	-	-	-	-	-	-	<i>Basses</i>

### SCENE.

*A glade in the mountains. Spring.*

FOREGROUND: open and brilliant with sun and suggestion of early flowers; forest dark and mysterious.

REAR: a mass of great rocks and trees with C (centre) entrance, as from valley.

LEFT REAR: a large flat rock (runway and entrance leading up L and thence to C with a view into valley.

RIGHT REAR: great trees with glimpse of distant valley.

LEFT CENTRE, FRONT a mossy bank used as seat and couch.

# ORCHESTRATION.

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Two Flutes (2 <sup>d</sup> interchangeable with Piccolo)	2 Flöten (2 <sup>te</sup> wechselt mit Piccolo).
Two Oboes (2 <sup>d</sup> interchangeable with English Horn) - - - - -	2 Oboen (2 <sup>te</sup> wechselt mit Englisch Horn).
Two Clarinets (2 <sup>d</sup> interchangeable with Bass-Clarinet) - - - - -	2 Klarinetten (2 <sup>te</sup> wechselt mit Bass-Klarinette).
Basset-Horn - - - - -	Basset-Horn.
Two Bassoons - - - - -	2 Fagotte.
One Double Bassoon - - - - -	1 Contra-Fagott.
Four Horns - - - - -	4 Hörner.
Two Trumpets - - - - -	2 Trompeten.
Three Trombones - - - - -	3 Posaunen.
One Tuba - - - - -	1 Bass-Tuba.
Three Kettle-Drums - - - - -	3 Pauken.
Bass Drums and Cymbals, Snare Drum -	Große Trommel und Becken, Kleine Trommel.
Triangle, Tam-Tam, Glockenspiel, Antique Cymbals - - - - -	Triangel, Tam-Tam, Glockenspiel, Antike Cymbelln.
Harp - - - - -	Harfe.
1 <sup>st</sup> Violins - - - - -	1 <sup>e</sup> Violinen.
2 <sup>d</sup> Violins - - - - -	2 <sup>te</sup> Violinen.
Violas - - - - -	Violen.
Violoncellos - - - - -	Violoncelli.
Double-Basses - - - - -	Contra-Bässe.



M 782  
C 766 P





[illegible]

A

1. *Fl.* *ppp*

2. *Cl.*

*Tr.*

*Sax. Horn.* *Solo.* *mf* *f* *pp*

*Bass.* *ppp* *mf* *ppp*

*Trp.* *ppp*

*2. pp*

*2. 4* *mf* *pp* *harm.* *p*

*3. 4* *mf* *ppp*

*Fl.* *ppp* *mf* *ppp*

*Fl.* *ppp* *mf* *ppp*

*Fl.* *ppp* *mf* *ppp*

*Cell.* *piaa.* *p* *col arco* *mf* *ppp*

*S. B.* *piaa.* *p* *mf* *ppp*

*A* *mf*



*Poco più mosso.*

Handwritten musical score for a symphony orchestra, page 4. The score includes staves for Violins I and II, Viola, Violoncello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Tuba. It features various musical notations such as notes, rests, and dynamic markings like "cant.", "mf espress.", "pp", "mp", and "Poco più mosso".

Violins I and II: *Poco più mosso.*

Viola: *sempre forte.*

Violoncello: *sempre forte.*

Double Bass: *sempre forte.*

Flute: *cant.*

Oboe: *mf espress.*

Clarinet: *mf espress.*

Bassoon: *mf espress.*

Horn: *mf espress.*

Trumpet: *mf espress.*

Trombone: *mf espress.*

Tuba: *mf espress.*

Dynamic markings: *pp*, *mp*, *mf*, *cant.*, *mf espress.*, *pp*, *mp*, *mf*, *cant.*, *arco*, *pp*.

Tempo markings: *Poco più mosso.*

Handwritten musical score for a large orchestra, page 5. The score includes parts for Flutes (1, 2), Oboe, Clarinet, Bassoon, Horns (Bot. Hon.), Strings (Violins, Violas, Cellos, Double Basses), Percussion (Cymbals, Snare, Tom-tom, Triangles), and Harp. The music is written in 2/4 time and features various melodic lines, arpeggios, and rhythmic patterns.

**Fl.** 1. Flute 1: Melodic line with eighth notes and a half note.

**Fl.** 2. Flute 2: Melodic line with eighth notes and a half note.

**Ob.** Oboe: Melodic line with eighth notes and a half note.

**Cl.** Clarinet: Melodic line with eighth notes and a half note.

**Bot. Hon.** Bass Horn: Melodic line with eighth notes and a half note.

**Bass.** Bassoon: Melodic line with eighth notes and a half note.

**Str.** Strings: Violins, Violas, Cellos, and Double Basses. The strings play a rhythmic pattern of eighth notes.

**Cym.** Cymbals: Percussion part with a rhythmic pattern of eighth notes.

**Sn.** Snare: Percussion part with a rhythmic pattern of eighth notes.

**Tom.** Tom-tom: Percussion part with a rhythmic pattern of eighth notes.

**Tri.** Triangles: Percussion part with a rhythmic pattern of eighth notes.

**Harp.** Harp: Arpeggiated chords and melodic lines.

**Vi.** Viola: Melodic line with eighth notes and a half note.

**Vi.** Violin: Melodic line with eighth notes and a half note.

**Cel.** Cello: Melodic line with eighth notes and a half note.

**Db.** Double Bass: Melodic line with eighth notes and a half note.

*B*



Fl. *p* *mf* *p* *mf*

Ob. *p* *a2* *mf* *p*

Cl.

Det. Horn. *p* *mf* *p* *mf*

Baron. *p* *mf* *p*

Hr. *p* *mf* *p*

Trp. *2<sup>a</sup>* *p* *mf* *p*

Temp.

Strap. *p* *mf* *p* *mf*

V. *p* *mf* *p*

Vla. *p* *mf* *p*

Cell. *p* *mf* *p*

D.B. *p* *mf* *p*

*Poco più moto.*

*accelerando*

Full orchestral score page 3, featuring woodwinds, strings, and brass instruments. The page includes dynamic markings (p, mf, f, cresc. sempre, accel.) and tempo changes (*Poco più moto.*, *accelerando*).

**Fl.** *p* *mf* *p cresc. sempre* *accel.*

**Ob.** *p* *mf* *p cresc. sempre* *accel.*

**Cl.** *p* *mf* *p cresc. sempre* *accel.*

**Cor.** *p* *mf* *p cresc. sempre* *accel.*

**Bass.** *p* *mf* *p cresc. sempre* *accel.*

**Trp.** *p* *mf* *p cresc. sempre* *accel.*

**Timp.** *p* *mf* *p cresc. sempre* *accel.*

**Cym.** *p* *mf* *p cresc. sempre* *accel.*

**Hrp.** *p* *mf* *p cresc. sempre* *accel.*

**Vi.** *p* *mf* *p cresc. sempre* *accel.*

**Vla.** *p* *mf* *p cresc. sempre* *accel.*

**Vcl.** *p* *mf* *p cresc. sempre* *accel.*

**C.B.** *p* *mf* *p cresc. sempre* *accel.*

string. molto

Molto Largamente.

Full orchestral score page 9. The page contains staves for various instruments including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoon (Bass.), Horns (Hr.), Trumpets (Tup.), Trombones (Tob. & Tub.), Timpani (Timp.), Snare Drum (Strp.), Violins (Vi.), Violas (Via.), Cellos (Cell.), and Double Basses (D.B.). The score is divided into two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The tempo changes from 'string. molto' to 'Molto Largamente.' at the beginning of the second system. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, dynamics (f, mf, p, cresc., decresc.), and articulation marks. The bottom of the page features the text 'string. molto' and 'Molto largamente.'.



18

**D** poco a poco rit.

Fl. *f* *dim. molto* *p* *pp*

Ob. *dim. molto* *p* *pp*

Cl. *al* *f* *dim. molto* *p* *pp*

Bsn. *f* *dim. molto* *p* *pp*

Hr. *f* *dim. molto* *p* *pp*

Trp. *f* *dim. molto* *p* *pp*

Tbn. *f* *dim. molto* *p* *pp*

Timp. *f* *dim. molto* *p* *pp*

Cym. *f* *dim. molto* *p* *pp*

*Cymbals with Bell-Rings.*

*cresc. molto*

**D** poco a poco rit.

Fl. *f* *dim. molto* *p* *pp*

Ob. *f* *dim. molto* *p* *pp*

Cl. *f* *dim. molto* *p* *pp*

Bsn. *f* *dim. molto* *p* *pp*

Hr. *f* *dim. molto* *p* *pp*

Trp. *f* *dim. molto* *p* *pp*

Tbn. *f* *dim. molto* *p* *pp*

Timp. *f* *dim. molto* *p* *pp*

Cym. *f* *dim. molto* *p* *pp*

*cresc. molto*

**D** *dim. molto* *poco a poco rit.* *p*

*Moderato molto.*

[illegible]

1 Bell. Gloke.

*Moderato molto.*

Handwritten musical score for the first system of "Die Lorelei". The score is written on five staves, grouped by instrument: Violin (Vi.), Viola (Vla.), Cello (Vcl.), Double Bass (D.B.), and Piano (P.). The tempo is marked "Moderato molto." and the time signature is 2/4. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *ppp* and *espress.*. The lyrics "Wenn der Vorhang auf geht" are written above the piano part. The score is handwritten on aged, yellowed paper.

*Curtain rises.*  
Der Vorhang geht auf.

At rise the Elves are  
discovered at work and  
assembling from all sides  
Wenn der Vorhang aufgeht  
sieht man die Elfen bei der Ar-  
beit, sich von allen Seiten ver-  
sammelnd.

ore Low.

1012 Lord

son Lord

espress

molto ritardando e cal sempre

attacca

## Con moto e grazioso.

1st Fl. *pp*

2nd Fl. *pp*

Clar. (Sopr.) *mf*

Clar. (Alto) *mf*

Clar. (Bass) *mf*

Bassoon *p*

Double Bass *mf*

Horn *mf*

Trumpet *mf*

Trombone & Tuba

3 Trumpets *pp*

1st Trumpet *pp*

2nd Trumpet *pp*

3rd Trumpet *pp*

Flute *pp*

Clarinet *pp*

Soprano *Con moto e grazioso*

Alto *Alto.*

Tenors *Tenors.*

Bass *Bass.*

Violins *Violins.*

Via *pp*

Vcllo *pp*

D. B. *pp*

Con moto e grazioso.



The musical score is a page from a larger work, featuring a variety of instruments and vocal parts. The instruments include Flutes (Fl. 1, 2), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bass.), Horns (Horn 1, 2), Trumpets (Trp.), Trombones (Tbn.), Timpani (Timp.), Snare Drum (B.D.), Cymbals (C.), Glockenspiel (Glock.), and Harp (Hrp.). The vocal parts are for a Soprano (Sopr.), Alto (Alto), Tenor (Tenor), and Bass (Bass). The lyrics are in German and English, describing a landscape with a low field and a rising water level.

The score is written in 3/4 time and features a variety of dynamics and articulations. The lyrics are in German and English, describing a landscape with a low field and a rising water level.

The lyrics are:

The fal- low field lies in the  
Das bra- she Feld im Lich- he  
The fal- low field lies in the  
Das bra- she Feld im Lich- he  
The fal- low field lies in the  
Das bra- she Feld im Lich- he  
The water are ris- ing  
Die Bäch- len im Wal- de

Fl. *mf*  
 Ob. *mf*  
 Cl. *mf*  
 Bom.  
 T. Bom.  
 Tr. 1.  
 Trp.  
 Trb.  
 Timp.  
 Trgl.  
 Snck.  
 Hrp.  
 Chorus  
 The wa - ters are ris - ing thro' the woods, and the bright  
 Die Bäch - lein im Wal - de stei - gen schnell, und soß Sie  
 The wa - ters are ris - ing thro' the woods, and the bright  
 Die Bäch - lein im Wal - de stei - gen schnell, und soß Sie  
 through the woods and the bright  
 stei - gen schnell, und soß Sie  
 Fl.  
 Vla.  
 Viol.  
 S. S.

The wa - ters are ris - ing thro' the woods, and the bright  
 Die Bäch - lein im Wal - de stei - gen schnell, und soß Sie  
 The wa - ters are ris - ing thro' the woods, and the bright  
 Die Bäch - lein im Wal - de stei - gen schnell, und soß Sie  
 through the woods and the bright  
 stei - gen schnell, und soß Sie

Fl. *a2*

Ob. *a2* *tr.* *mf*

Cl. *mf* *cresc.*

Bass. *mf* *cresc.*

D. Bass. *mf* *cresc.*

Tr. *mf* *cresc.*

Tromp. *mf* *cresc.*

Tub. *mf* *cresc.*

Timp. *tr.* *cresc.*

Schl. *mf* *cresc.*

Cym. *mf* *cresc.*

Chorus

*mean - ing which yes - ter - day smiled up - on the white cov - er - let of sleep - ing*  
*Son - ne so lie - be - voll lach - te, der Er - de die Se - lig - keit und Wär - me*

*mean - ing which yes - ter - day smiled up - on the white cov - er - let of sleep - ing*  
*Son - ne so lie - be - voll lach - te, der Er - de die Se - lig - keit und Wär - me*

*mean - ing which yes - ter - day smiled up - on the white cov - er - let of sleep - ing*  
*Son - ne so lie - be - voll lach - te, der Er - de die Se - lig - keit und Wär - me*



[illegible]

Fl.

Vln.

Vla.

Fag.

Tromp.

Hr.

Tub.

Tromb.

Sax.

Chor.

life to the lit. the folk of earth and air.  
jenseits der fernen und fernen die We- sen der Welt.

The dawn sees with  
Das Licht sieht mit

1. Fl. *p* *mf*

2. *p* *mf*

Ob.

Cl.

Bassoon *p* *mf*

Tr.

32 *p* *mf*

Trp. *mf*

Trp.

Chor.

won - - der The day things become green.  
 Han - - not Fre Ban - me die dar blühen.

H.

Va.

Vcll.



Fl.

Ob.

10. Str. *p*

Cl.

10 *mf*

Bassoon

*p*

Hr.

*mf*

*p*

Trp.

*p*

10

Hrp.

*p*

Chorus

*ten.* *mf soprano.*

The old bear up- rear — — — — — sing  
Der Bär sieht auf- rich — — — — — kenne,

now gamms — — — — — with  
schaut sich — — — — — nache

*mf* — *p*

Fl.

*mf* — *p*

Hr.

Handwritten musical score for "Die Lorelei" by Robert Schumann, Op. 135, No. 1. The score is for a full orchestra and includes vocal parts for Soprano, Alto, Tenor, and Bass. The tempo is marked "Allegretto" and the key signature is one flat (B-flat major/D minor). The score is written on 28 staves. The vocal parts enter at the beginning with the lyrics "Es war ein mal ein König, der hatte eine Tochter, die hieß Lorelei." The instrumental parts include strings, woodwinds, brass, and percussion. The score is in German and includes the title "Die Lorelei" and the composer's name "Robert Schumann".

2

*(337 change in key)*  
*(2. 2. march in D. m.)*  
*Rec.*

*joy — fully in — to the val — ley!*  
*rol — len die Berge hin — un — ren!*

*joy — fully in — to the val — ley!*  
*rol — len die Berge hin — un — ren!*

*marza Lied*  
*marza Lied*  
*marza Lied*  
*marza Lied*  
*marza Lied*

*cresc. molto*  
*cresc. molto*  
*cresc. molto*  
*cresc. molto*  
*cresc. molto*

*Chorus*  
*Vi.*  
*Vla.*  
*Vcll.*  
*D. B.*



[illegible]

3 1<sup>st</sup> time

Allegretto moderato

Der Schatz

Op. 92, No. 3

1. Voice

2. Piano

3. Bass

4. Tenor

5. Alto

6. Soprano

7. Double Bass

8. Percussion

9. Harp

10. Organ

11. Violin

12. Viola

13. Cello

14. Double Bass

15. Piano

16. Bass

17. Tenor

18. Alto

19. Soprano

20. Double Bass

21. Percussion

22. Harp

23. Organ

24. Violin

25. Viola

26. Cello

27. Double Bass

28. Piano

29. Bass

30. Tenor

31. Alto

32. Soprano

33. Double Bass

34. Percussion

35. Harp

36. Organ

37. Violin

38. Viola

39. Cello

40. Double Bass

41. Piano

42. Bass

43. Tenor

44. Alto

45. Soprano

46. Double Bass

47. Percussion

48. Harp

49. Organ

50. Violin

51. Viola

52. Cello

53. Double Bass

54. Piano

55. Bass

56. Tenor

57. Alto

58. Soprano

59. Double Bass

60. Percussion

61. Harp

62. Organ

63. Violin

64. Viola

65. Cello

66. Double Bass

67. Piano

68. Bass

69. Tenor

70. Alto

71. Soprano

72. Double Bass

73. Percussion

74. Harp

75. Organ

76. Violin

77. Viola

78. Cello

79. Double Bass

80. Piano

81. Bass

82. Tenor

83. Alto

84. Soprano

85. Double Bass

86. Percussion

87. Harp

88. Organ

89. Violin

90. Viola

91. Cello

92. Double Bass

93. Piano

94. Bass

95. Tenor

96. Alto

97. Soprano

98. Double Bass

99. Percussion

100. Harp

101. Organ

102. Violin

103. Viola

104. Cello

105. Double Bass

106. Piano

107. Bass

108. Tenor

109. Alto

110. Soprano

111. Double Bass

112. Percussion

113. Harp

114. Organ

115. Violin

116. Viola

117. Cello

118. Double Bass

119. Piano

120. Bass

121. Tenor

122. Alto

123. Soprano

124. Double Bass

125. Percussion

126. Harp

127. Organ

128. Violin

129. Viola

130. Cello

131. Double Bass

132. Piano

133. Bass

134. Tenor

135. Alto

136. Soprano

137. Double Bass

138. Percussion

139. Harp

140. Organ

141. Violin

142. Viola

143. Cello

144. Double Bass

145. Piano

146. Bass

147. Tenor

148. Alto

149. Soprano

150. Double Bass

151. Percussion

152. Harp

153. Organ

154. Violin

155. Viola

156. Cello

157. Double Bass

158. Piano

159. Bass

160. Tenor

161. Alto

162. Soprano

163. Double Bass

164. Percussion

165. Harp

166. Organ

167. Violin

168. Viola

169. Cello

170. Double Bass

171. Piano

172. Bass

173. Tenor

174. Alto

175. Soprano

176. Double Bass

177. Percussion

178. Harp

179. Organ

180. Violin

181. Viola

182. Cello

183. Double Bass

184. Piano

185. Bass

186. Tenor

187. Alto

188. Soprano

189. Double Bass

190. Percussion

191. Harp

192. Organ

193. Violin

194. Viola

195. Cello

196. Double Bass

197. Piano

198. Bass

199. Tenor

200. Alto

201. Soprano

202. Double Bass

203. Percussion

204. Harp

205. Organ

206. Violin

207. Viola

208. Cello

209. Double Bass

210. Piano

211. Bass

212. Tenor

213. Alto

214. Soprano

215. Double Bass

216. Percussion

217. Harp

218. Organ

219. Violin

220. Viola

221. Cello

222. Double Bass

223. Piano

224. Bass

225. Tenor

226. Alto

227. Soprano

228. Double Bass

229. Percussion

230. Harp

231. Organ

232. Violin

233. Viola

234. Cello

235. Double Bass

236. Piano

237. Bass

238. Tenor

239. Alto

240. Soprano

241. Double Bass

242. Percussion

243. Harp

244. Organ

245. Violin

246. Viola

247. Cello

248. Double Bass

249. Piano

250. Bass

251. Tenor

252. Alto

253. Soprano

254. Double Bass

255. Percussion

256. Harp

257. Organ

258. Violin

259. Viola

260. Cello

261. Double Bass

262. Piano

263. Bass

264. Tenor

265. Alto

266. Soprano

267. Double Bass

268. Percussion

269. Harp

270. Organ

271. Violin

272. Viola

273. Cello

274. Double Bass

275. Piano

276. Bass

277. Tenor

278. Alto

279. Soprano

280. Double Bass

281. Percussion

282. Harp

283. Organ

284. Violin

285. Viola

286. Cello

287. Double Bass

288. Piano

289. Bass

290. Tenor

291. Alto

292. Soprano

293. Double Bass

294. Percussion

295. Harp

296. Organ

297. Violin

298. Viola

299. Cello

300. Double Bass

301. Piano

302. Bass

303. Tenor

304. Alto

305. Soprano

306. Double Bass

307. Percussion

308. Harp

309. Organ

310. Violin

311. Viola

312. Cello

313. Double Bass

314. Piano

315. Bass

316. Tenor

317. Alto

318. Soprano

319. Double Bass

320. Percussion

321. Harp

322. Organ

323. Violin

324. Viola

325. Cello

326. Double Bass

327. Piano

328. Bass

329. Tenor

330. Alto

331. Soprano

332. Double Bass

333. Percussion

334. Harp

335. Organ

336. Violin

337. Viola

338. Cello

339. Double Bass

340. Piano

341. Bass

342. Tenor

343. Alto

344. Soprano

345. Double Bass

**Handwritten Musical Score for "The Rose Tree"**

**Instrumentation:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bassn.), Horns (Hörn.), Violins (Vl.), Violas (Vla.), Cellos (Vcl.), Double Basses (D.B.), Piano (p).

**Key Signature:** G Major (one sharp: F#)

**Time Signature:** 4/4

**Tempo/Character:** Moderato

**Vocal Soloist (Soprano):**

Lyrics (German):  
 Ich kenne eine Rose, die  
 steht an der Mauer,  
 die blüht im Sommer,  
 die blüht im Sommer.

Lyrics (English):  
 I know a little rose,  
 that grows on the wall,  
 that blooms in summer,  
 that blooms in summer.

**Orchestra:**

Woodwinds: Flute, Oboe, Clarinet, Bassoon.

Strings: Violins, Violas, Cellos, Double Basses.

Piano: Accompaniment.

**Notes:**

- The score is handwritten on aged paper.
- The vocal soloist's part is written in a soprano clef.
- The orchestra parts are written in staves for each instrument.
- The piano part is written in a grand staff (treble and bass clefs).
- The score includes dynamic markings (mf, f, p) and articulation marks (accents, slurs).
- The tempo is marked "Moderato".
- The key signature is G Major.
- The time signature is 4/4.
- The score is in German and English.

*poco riten. a tempo Poco animato.*

Cl. 2. Bass.

Bass. 2. Bass.

Tr. 2. Bass.

1. Viol. *made him beg, and taught her how, in play, To turn him in a*  
*und- lich bang' und eh' ih sag- he, geh'! Dem Bäch- lein hab ich*

*poco riten. a tempo Poco animato.*

V. *arco*

Vla. *arco*

Ku. *arco*

D.B. *f*

*poco riten. a tempo Poco animato*

*ritard. a tempo, animato*

Fl. *p*

Ob. *p*

Cl. *f*

Bass. 2. Bass.

1. Viol. *wa- terfall, To im- i- tate his som- bre call, and laugh — ing glide a —*  
*schön gelehrt, wie man mit Tröschchen nur ver- kehrt, er mer — de gehr die*

*ritard. a tempo, animato*

V. *arco*

Vla. *arco*

Ku. *arco*

D.B. *(3 Basses only)*

*ritard. a tempo, animato*



3. Sop.

1. Alto

way  
Fee!

(The Elves laugh!)  
(Die Elfen lachen)

Enter 1st Gnome (Bass) on Rock:  
Auftritt des ersten Erdgeistes (Bass)  
(auf dem Felsen).

Vln.

Vla.

Vcl.

D.B.

*Poco Largamente.*

Fl. *pp sempre*

Cl. *pp sempre*

Bsn. *pp sempre*

Vln. 1 *pp sempre*

Vln. 2 *pp sempre*

Vla. *mf*

Vcl. *mf*

D.B. *mf*

*1. Schnee. 1. Erdgeist. mf espress.*

*Poco Largamente.*

Sopr. *con Lord.*

Sopr. *con Lord.*

Alto *con Lord.*

Ten. *con Lord.*

Bass *con Lord.*

*Poco Largamente.*

Ich hab' die große Eiche gefunden — die große Eiche — still in der Nacht — die große Eiche — still in der Nacht — die große Eiche — still in der Nacht.

I found — the great oak — still a - - - ing Best from her / E - - she lay noth — brief in / Still - - le, both are dry.

Handwritten musical score for "The Rose Tree" by J. B. Cramer. The score is written on aged, yellowed paper and includes parts for the following instruments and voices:

- Fl.** (Flute)
- Cl.** (Clarinet)
- Bass.** (Bassoon)
- Hr. 1.** (Horn 1)
- Hr. 2.** (Horn 2)
- Org.** (Organ)
- Str.** (String ensemble)
- V.** (Vocal parts)
- Fla.** (Flauto)
- Cl.** (Clarineto)
- B.** (Bass)

The score is divided into three measures. The vocal parts (V.) have lyrics in both English and Italian. The English lyrics are: "side - a try - ad peep - ing She she - to his Dull a - - de ra, tur tra uh so heif and tr". The Italian lyrics are: "lato - a prova - ad picchiare She she - al suo Dull a - - de ra, tur tra uh so heif and tr". The instrumental parts include various woodwinds, brass, and strings, with some parts marked with "tr" (trills).

Fl. *mp* *pp*

Vi. *mp* *pp*

Bass. *mp* *pp*

Tr. *mp* *p*

Hr. *f* *p*

Tb. *f* *p*

Tuba. *f* *p*

D.B. *f* *p*

Sopr. *f* *p*

heart had re turned, My kiss - on her ripe lips had buried. The  
 häu - - fig ge - küßt, My ja mei - - in Lust hat ich ge - küßt. ———— Of



Handwritten musical score for "The Merry Widow" (Die lustige Witwe) by Franz Lehár. The score is for a full orchestra and vocal soloists. It includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bom.), Horns (Hr.), Trumpets (Tromp.), Trombones (Tromb.), Basses (B.), and a Chorus (Ch.). The music is in 3/4 time and features a variety of dynamic markings such as pp, cresc., and sf. The lyrics are in German and English, with the English lyrics being a translation of the German ones. The score is written on a large sheet of paper with a yellowish tint, showing signs of age and wear.





*Tempo 1.*

*rall.*

*Tr. 1.*

*(Change 2<sup>nd</sup> Fl. into Picc.)*

*2<sup>nd</sup> Fl.*

*Ob.*

*Clar.*

*Bassoon.*

*2<sup>nd</sup> Bassoon.*

*Tr.*

*Trp.*

*Tub.*

*E. Tub.*

*Temp.*

*Ln. Dr.*

*Trgl.*

*B. Dr.*

*Cym.*

*Rock.*

*Trp.*

*Chorus.*

*plet - ted,  
fri - sche,*

*Heer - er brings the peace of  
Bringt den Frie - den Gab - kes*

*God -  
nah.*

*plet - ted,  
fri - sche,*

*Heer - er brings the peace of  
Bringt den Frie - den Gab - kes*

*God -  
nah.*

*Viol.*

*Viol.*

*Viola.*

*Cell.*

*B. C.*

*rall.*

*Tempo 1.*

*rall.*

*Tempo 1.*

*molto ritard.**Moderato.*

Fl. 1. *molto rit.* *Moderato.*

Fl. 2.

Ob.

Cl.

Bass.

Drum.

Fl. 3.

Fl. 4.

Trp.

Tub.

& Tub.

Tromp.

Tr. Dr.

Trg.

B. Dr.

Cym.

*molto rit.* *Moderato.*

*Johann* is heard, singing in the distance. (Man hört von Johann singen in der Ferne)

*ad lib.*

*Moderato*

die a knight were I with a sword of steel!  
Wenn ich Rit- her wär und ein Schwert be- säß!

*molto rit.* *Moderato.*



Poco più moto ed agitato.

Fl. *p*

Cl. *p*

Bm. *p*

Fl. 1. *p*

1. *Blutige.* *mf* *f*  
With hope and victory!  
Von Sie gen, wohl er kömmt.

1. *Salamander.* *mf*

1. *Ergeist.* *mf*  
*(Up on rocks)* *sing-ing!*  
*(Auf dem Felsen)* *sing-iden!*  
Oh man! So soon! White yet the snow lies in the  
Ein Mann! So fresh! Jetzt da der Schnee noch nicht ver-

*Poco più moto ed agitato.*

Tr.

Vla.

Cell.

T. B.

Poco più moto ed agitato.

Bm. *poco riten.* *Meno mosso e tranquillo.* *p*

Fl. *p* 39

1. *Blutige.* *mf*  *Dolce*  
*(up on rocks)*  
*(auf dem Felsen)*  
*poco riten.*  
pass? — Für Tolare, he who lives be-lam,  
ging? — Ja, Ja-lam heißt er, wohnt im Thal,

1. *Sylphe.* *mf*  
Thro' out the win-ter he has  
Den Win-ter durch hat er ge-

Cell. *mf* *Meno mosso e tranquillo.*

Animato.

meno mosso, colla voce

ritard.

a tempo

Animato-  
scherzando.

meno mosso

rtard	
-------	--

*a tempo*

meno mezzo, colla voce

ritard

a tempo

Animato-  
scherzando

meno mosso, colla voce

*m* fritard

*a tempo*

Animato-  
scherzando.





Handwritten musical score for "The Merry Widow" (Act II), featuring a waltz. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bass), Violin (Viol.), Cello (Cello), Double Bass (D.B.), and a vocal part (1. Sylpho). The lyrics are in German and English. The tempo is marked "poco a poco cresc." and the dynamics range from piano (p) to mezzo-forte (mf).

**Lyrics:**

Det-ter a gift for him- and Nao- ia!  
 Schenken wir lie- ber was der Nao- ia!

**German Lyrics:**

Es ist nur ein Spiel, um ihn zu täuschen.  
 Spass war es nur, wir spielen!

rit. *Risoluto.* *al f*

Fl.

Cl.

Bass.

1. Hr.

Trp.

Tub.

1. Salamanzer

(Shows jewel)  
(Zeigt Schmuck.)

Who has the pur - chase of his home  
Wer nur sein Haus er - bau - en kann.

1. Hr.  
Endg.

This je-wel thou -  
'Nen E. Del. stein.

*Risoluto.*

2. Hr.

3. Hr.

4. Hr.

5. Hr.

6. Hr.

7. Hr.

8. Hr.

9. Hr.

10. Hr.

11. Hr.

12. Hr.

13. Hr.

14. Hr.

15. Hr.

16. Hr.

17. Hr.

18. Hr.

19. Hr.

20. Hr.

21. Hr.

22. Hr.

23. Hr.

24. Hr.

25. Hr.

26. Hr.

27. Hr.

28. Hr.

29. Hr.

30. Hr.

31. Hr.

32. Hr.

33. Hr.

34. Hr.

35. Hr.

36. Hr.

37. Hr.

38. Hr.

39. Hr.

40. Hr.

41. Hr.

42. Hr.

43. Hr.

44. Hr.

45. Hr.

46. Hr.

47. Hr.

48. Hr.

49. Hr.

50. Hr.

51. Hr.

52. Hr.

53. Hr.

54. Hr.

55. Hr.

56. Hr.

57. Hr.

58. Hr.

59. Hr.

60. Hr.

61. Hr.

62. Hr.

63. Hr.

64. Hr.

65. Hr.

66. Hr.

67. Hr.

68. Hr.

69. Hr.

70. Hr.

71. Hr.

72. Hr.

73. Hr.

74. Hr.

75. Hr.

76. Hr.

77. Hr.

78. Hr.

79. Hr.

80. Hr.

81. Hr.

82. Hr.

83. Hr.

84. Hr.

85. Hr.

86. Hr.

87. Hr.

88. Hr.

89. Hr.

90. Hr.

91. Hr.

92. Hr.

93. Hr.

94. Hr.

95. Hr.

96. Hr.

97. Hr.

98. Hr.

99. Hr.

100. Hr.

101. Hr.

102. Hr.

103. Hr.

104. Hr.

105. Hr.

106. Hr.

107. Hr.

108. Hr.

109. Hr.

110. Hr.

111. Hr.

112. Hr.

113. Hr.

114. Hr.

115. Hr.

116. Hr.

117. Hr.

118. Hr.

119. Hr.

120. Hr.

121. Hr.

122. Hr.

123. Hr.

124. Hr.

125. Hr.

126. Hr.

127. Hr.

128. Hr.

129. Hr.

130. Hr.

131. Hr.

132. Hr.

133. Hr.

134. Hr.

135. Hr.

136. Hr.

137. Hr.

138. Hr.

139. Hr.

140. Hr.

141. Hr.

142. Hr.

143. Hr.

144. Hr.

145. Hr.

146. Hr.

147. Hr.

148. Hr.

149. Hr.

150. Hr.

151. Hr.

152. Hr.

153. Hr.

154. Hr.

155. Hr.

156. Hr.

157. Hr.

158. Hr.

159. Hr.

160. Hr.

161. Hr.

162. Hr.

163. Hr.

164. Hr.

165. Hr.

166. Hr.

167. Hr.

168. Hr.

169. Hr.

170. Hr.

171. Hr.

172. Hr.

173. Hr.

174. Hr.

175. Hr.

176. Hr.

177. Hr.

178. Hr.

179. Hr.

180. Hr.

181. Hr.

182. Hr.

183. Hr.

184. Hr.

185. Hr.

186. Hr.

187. Hr.

188. Hr.

189. Hr.

190. Hr.

191. Hr.

192. Hr.

193. Hr.

194. Hr.

195. Hr.

196. Hr.

197. Hr.

198. Hr.

199. Hr.

200. Hr.

201. Hr.

202. Hr.

203. Hr.

204. Hr.

205. Hr.

206. Hr.

207. Hr.

208. Hr.

209. Hr.

210. Hr.

211. Hr.

212. Hr.

213. Hr.

214. Hr.

215. Hr.

216. Hr.

217. Hr.

218. Hr.

219. Hr.

220. Hr.

221. Hr.

222. Hr.

223. Hr.

224. Hr.

225. Hr.

226. Hr.

227. Hr.

228. Hr.

229. Hr.

230. Hr.

231. Hr.

232. Hr.

233. Hr.

234. Hr.

235. Hr.

236. Hr.

237. Hr.

238. Hr.

239. Hr.

240. Hr.

241. Hr.

242. Hr.

243. Hr.

244. Hr.

245. Hr.

246. Hr.

247. Hr.

248. Hr.

249. Hr.

250. Hr.

251. Hr.

252. Hr.

253. Hr.

254. Hr.

255. Hr.

256. Hr.

257. Hr.

258. Hr.

259. Hr.

260. Hr.

261. Hr.

262. Hr.

263. Hr.

264. Hr.

265. Hr.

266. Hr.

267. Hr.

268. Hr.

269. Hr.

270. Hr.

271. Hr.

272. Hr.

273. Hr.

274. Hr.

275. Hr.

276. Hr.

277. Hr.

278. Hr.

279. Hr.

280. Hr.

281. Hr.

282. Hr.

283. Hr.

284. Hr.

285. Hr.

286. Hr.

287. Hr.

288. Hr.

289. Hr.

290. Hr.

291. Hr.

292. Hr.

293. Hr.

294. Hr.

295. Hr.

296. Hr.

297. Hr.

298. Hr.

299. Hr.

300. Hr.

301. Hr.

302. Hr.

303. Hr.

304. Hr.

305. Hr.

306. Hr.

307. Hr.

308. Hr.

309. Hr.

310. Hr.

311. Hr.

312. Hr.

313. Hr.

314. Hr.

315. Hr.

316. Hr.

317. Hr.

318. Hr.

319. Hr.

320. Hr.

321. Hr.

322. Hr.

323. Hr.

324. Hr.

325. Hr.

326. Hr.

327. Hr.

328. Hr.

329. Hr.

330. Hr.

331. Hr.

332. Hr.

333. Hr.

334. Hr.

335. Hr.

336. Hr.

337. Hr.

338. Hr.

339. Hr.

340. Hr.

341. Hr.

342. Hr.

343. Hr.

344. Hr.

345. Hr.

346. Hr.

347. Hr.

348. Hr.

349. Hr.

350. Hr.

351. Hr.

352. Hr.

353. Hr.

354. Hr.

355.

Fl. *p* *f*

Ob. *p* *f*

Bass. 2. *p* *mf*

1. Hr. *p* *mf*

Trp. *p* *mf*

Trb. 2. *p* *mf*

1. Sal. *mf* *sfz*

Wer fests the might of his strong arm.  
Wer sich ge- sund und kräf- tig fühlte

Fl. *mf* *sfz*

Ob. *mf* *sfz*

Bass. *mf* *sfz*

1. Hr. *mf* *sfz*

Trp. *mf* *sfz*

Trb. 2. *mf* *sfz*

1. Sal. *mf* *sfz*

Fl. *p* *mf* *a tempo*

Ob. *p* *mf* *a tempo*

Bass. *p* *mf* *a tempo*

2. Hr. *p* *mf* *a tempo*

Trp. *f* *mf* *a tempo*

1. Sal.  *Dolce, espress.* *p* *mf* *a tempo*

Wer has the love of the loved one him both a je-wel him - der.  
Wer von dem Schätze - then ge- liebt wird. der pflegt auf E - del - stei - ne.

Fl. *10 poco riten.* *mf* *a tempo*

Ob. *10 poco riten.* *mf* *a tempo*

Bass. *10 poco riten.* *mf* *a tempo*

2. Hr. *10 poco riten.* *mf* *a tempo*

Trp. *10 poco riten.* *mf* *a tempo*

1. Sal. *10 poco riten.* *mf* *a tempo*

Fl. *10 poco riten.* *mf* *a tempo*

Ob. *10 poco riten.* *mf* *a tempo*

Bass. *10 poco riten.* *mf* *a tempo*

2. Hr. *10 poco riten.* *mf* *a tempo*

Trp. *10 poco riten.* *mf* *a tempo*

1. Sal. *10 poco riten.* *mf* *a tempo*

Fl. *10 poco riten.* *mf* *a tempo*

Ob. *10 poco riten.* *mf* *a tempo*

Bass. *10 poco riten.* *mf* *a tempo*

2. Hr. *10 poco riten.* *mf* *a tempo*

Trp. *10 poco riten.* *mf* *a tempo*

1. Sal. *10 poco riten.* *mf* *a tempo*

[illegible]



*poco a poco cresc.*

1. Fl. *mf*

Picc. *mf* *Picc. re muta in 2. Fl.* 2. Fl. *mf*

Ob. *mf*

Cl. *mf*

Bass. *mf*

Hr. *mf* *poco a poco cresc.*

Engl. *mf*

Hrp. *mf*

Chorus.  
 cheer him on his way,  
 Ein-gen wein er geht,  
 Or dance him in a fair-y ring,  
 Ein Tan-ze wild herum ihr  
 Dacht,  
 Or  
 So call him him  
 Tan-ze him a  
 Rings herum wir

Tr. *mf* *poco a poco cresc.*

Fl. *mf* *poco a poco cresc.*

Tr. *mf* *poco a poco cresc.*

Tell. *mf* *poco a poco cresc.*

2. B. *mf* *poco a poco cresc.*

[illegible]



## 11

Fl.

Ob.

Cl.

Bass.

D. Ba.

Hr.

Trop.

Tob.

Tub.

Timp.

S. D. Tr.

Cym.

Glock.

Harp.

Soli & Chorus

11

Was harm can be in that?  
Du' ja, wa- rum denn nicht?

show our-selves?  
oh- ne Scham?

11



(Below)  
(von unten)

*Tolar.*

Con spirito

Handwritten musical score for "The Knight of the Sun" (Il Cavaliere del Sole) by Giuseppe Verdi. The score is for a full orchestra and vocal soloists. It is in 2/4 time, key of D major (two sharps). The tempo is "Allegro moderato". The score is written on five systems. The vocal parts (Soprano, Alto, Tenor, Bass) are on the top staff. The piano parts (Violins I & II, Violas, Cellos, Double Basses) are on the bottom four staves. The lyrics are in Italian and German. The score includes dynamic markings such as "pizz.", "colla voce", "ffz", and "ritard.". The tempo marking "Allegro moderato" is written in the top right corner. The score is handwritten in ink on aged paper.

Meno masso, ma in tempo giusto.

1. Solo.

12

1 Vol.

1 Solo.

Ob.

Fag.

Fl. 1.

Fl. 2.

Tr. 1.

Tr. 2.

V. 1.

V. 2.

Vla.

Vcl.

D.B.

*(Solo call to arms) L.*  
*(Solo rufen nach Helden)*

*To - lan!*

*Chorus (6 voices)*  
*(6 Unmänn)*  
*Es ist fer-*  
*er ist fer-*

*Chorus (6 voices)*  
*mf*  
*Kay, Kay! call not!*  
*Halt! Halt! halt! halt!*

*Tempo giusto. Meno mosso, ma in tempo giusto.*

12

12

*Fl.*

*Ob. 1*

*Cl. in d*

*Bassn.*

*Hr.*

*Alt.*

*Chorus*

*Sopr.*

*Alt.*

*Ten.*

*Bass*

*Vcl. I*

*Vcl. II*

*Vla.*

*Cell.*

*D.B.*

*mf*

*f*

*pp*

*stopped*

*(One voice) (Ein Bass)*

*To-lan!*

*Lohi go up R., face L., toward rock and call to Tolari.*

*Lohi gehen rechts, stehen nicht links gegenüber dem Felsen und rufen Tolari.*

*(coming nearer) (kommt näher)*

*Who calls? Wer ruft?*

[illegible][illegible]





Handwritten musical score for "The Elf Song" by J. S. Allen. The score is for a full orchestra and voice. It features a 2/4 time signature and a key signature of one sharp (F#). The tempo markings are "ritard.", "Molto animato. a tempo", and "Stringendo.". The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. in B.), Bassoon (Bass.), Horn (Hr.), Trumpet (3 Trb.), Trombone (Tub.), Timpani (Timp.), Organ (O. Org.), Alto (S. Alto), Violin (Vl.), Viola (Vla.), Cello (Vcl.), and Double Bass (D. B.). The lyrics are in English and German. The English lyrics are: "The Elves scatter and hide behind trees! / The Elf on rushes in over the boulder and comes down C.". The German lyrics are: "Die Elfen verstecken sich uns verborgen sich hinter den Bäumen." The score is written in a cursive, handwritten style.

*Allegro giocoso.*

Fl. *fz* *f*

Ob. *f cresc. e string.* *and* *fz* *f*

Cl. *Change to A.*

Bass. *f* *mf cresc.*

Trp. *f cresc. e string.* *fz* *f* *mf cresc.*

Tpt. *fz*

Tub. *fz*

Temp. *fz*

Hrp. *mf*

*(Jolan läuft herein über das Gerüst links und kommt in der Mitte herunter)*

*Allegro giocoso.*  
*Jolan.*

*My ears or sing with my own  
Feel - - - ing hat' mich so er-  
gog, - - - hent.*

*Allegro giocoso.*



Fl. *mf* *sfz* *mf* *f*

Ob. *sfz*

Cl. ind. *mf* *sfz* *mf* *f*

Bassn. *sfz* *mf* *f*

Hr. *sfz* *mf* *f*

Tup. *mf* *f*

T. *f* *sfz* *mf*

V. *pizz.* *arco* *sfz* *mf*

Vla. *pizz.* *arco* *sfz* *mf*

Vcl. *f*

D.B. *pizz.* *arco* *sfz* *mf*

J. *f* *sfz* *mf*

fan - cy all the trees call me by name.  
 Misch' die Bäume rufen mich, Holt an!

15

Poco meno mosso.

Orchestral score for measures 15-19. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horns (Hr.), Trumpets (Tup.), and Harp (Harp.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked "Poco meno mosso." The dynamics range from piano (p) to mezzo-forte (mf). The Harp part features arpeggiated chords in measures 17-19.

15

Poco meno mosso.

Vocal score for measures 15-19. The score includes parts for Soprano (S.), Alto (Al.), Tenor (T.), Bass (B.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked "Poco meno mosso." The dynamics range from piano (p) to mezzo-forte (mf). The lyrics are "dream Traum!" and "Ein Traum!". The vocal parts are written in a single line, with the lyrics placed below the notes.

15

Poco meno mosso.

Fl. *poco riten. Tranquillo molto.*  
 Ob.  
 Cl.  
 Bassoon  
 Horns  
 Trumpets  
 3 Trombones  
 Harp  
 Violins  
 Violas  
 Cellos  
 Double Basses

1. Sylphs.  
 If that be so — sleep peace — fast by  
 so — so — dream — we — for but  
 all the Elves come out gradually from the forest, and

2. Sylphs.  
 Totan, wakes from one to another in bewilderment.  
 Tranquillo molto. (Alle Elfen kommen nach und nach aus

1. Sylphs.  
 2. Sylphs.  
 3. Sylphs.  
 4. Sylphs.  
 5. Sylphs.  
 6. Sylphs.  
 7. Sylphs.  
 8. Sylphs.  
 9. Sylphs.  
 10. Sylphs.  
 11. Sylphs.  
 12. Sylphs.  
 13. Sylphs.  
 14. Sylphs.  
 15. Sylphs.  
 16. Sylphs.  
 17. Sylphs.  
 18. Sylphs.  
 19. Sylphs.  
 20. Sylphs.  
 21. Sylphs.  
 22. Sylphs.  
 23. Sylphs.  
 24. Sylphs.  
 25. Sylphs.  
 26. Sylphs.  
 27. Sylphs.  
 28. Sylphs.  
 29. Sylphs.  
 30. Sylphs.  
 31. Sylphs.  
 32. Sylphs.  
 33. Sylphs.  
 34. Sylphs.  
 35. Sylphs.  
 36. Sylphs.  
 37. Sylphs.  
 38. Sylphs.  
 39. Sylphs.  
 40. Sylphs.  
 41. Sylphs.  
 42. Sylphs.  
 43. Sylphs.  
 44. Sylphs.  
 45. Sylphs.  
 46. Sylphs.  
 47. Sylphs.  
 48. Sylphs.  
 49. Sylphs.  
 50. Sylphs.  
 51. Sylphs.  
 52. Sylphs.  
 53. Sylphs.  
 54. Sylphs.  
 55. Sylphs.  
 56. Sylphs.  
 57. Sylphs.  
 58. Sylphs.  
 59. Sylphs.  
 60. Sylphs.  
 61. Sylphs.  
 62. Sylphs.  
 63. Sylphs.  
 64. Sylphs.  
 65. Sylphs.  
 66. Sylphs.  
 67. Sylphs.  
 68. Sylphs.  
 69. Sylphs.  
 70. Sylphs.  
 71. Sylphs.  
 72. Sylphs.  
 73. Sylphs.  
 74. Sylphs.  
 75. Sylphs.  
 76. Sylphs.  
 77. Sylphs.  
 78. Sylphs.  
 79. Sylphs.  
 80. Sylphs.  
 81. Sylphs.  
 82. Sylphs.  
 83. Sylphs.  
 84. Sylphs.  
 85. Sylphs.  
 86. Sylphs.  
 87. Sylphs.  
 88. Sylphs.  
 89. Sylphs.  
 90. Sylphs.  
 91. Sylphs.  
 92. Sylphs.  
 93. Sylphs.  
 94. Sylphs.  
 95. Sylphs.  
 96. Sylphs.  
 97. Sylphs.  
 98. Sylphs.  
 99. Sylphs.  
 100. Sylphs.



Fl.   
 Ob.   
 Cl.   
 Bass.   
 Hr.   
 Kcp.   
 1. Sph.   
 Vl.   
 Va.   
 Vcl.   
 Str. B.

dem Walde und Tölen steht eine nach der andern in Verwirrung an.)  
 So - lan, Für we be good dreams meant on - ly for more perfect rest.  
 So - lan, denn gute Trän - me und Du. Sie bringen wir zu Dir.

stopped  
 p  
 p  
 p  
 p  
 p  
 p  
 p

Detailed description: This is a handwritten musical score for page 49. The score is written on ten staves. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bass.), Horn (Hr.), Cello/Piano (Kcp.), 1st Soprano (1. Sph.), Violin (Vl.), Viola (Va.), Violoncello (Vcl.), and String Bass (Str. B.). The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4. The score includes melodic lines for the woodwinds, strings, and a vocal part (1. Sph.). The vocal part has lyrics in German and English. The German lyrics are: 'dem Walde und Tölen steht eine nach der andern in Verwirrung an.)', 'So - lan, Für we be', 'denn gute Trän - me und', 'Du. Sie bringen wir zu Dir.' The English lyrics are: 'good dreams meant', 'on - ly for more perfect rest.', 'Tran - me und', 'You. They bring us to you.' The score includes dynamic markings such as 'pp' (pianissimo) and 'p' (piano). There is a 'stopped' marking above the Horn staff. The bottom of the page has a 'p' marking.

## Animato molto.

16 ritard.

Fl. *al*

Ob. *sfz*

Cl. *ritardato*  
*alleg. Solo expresso*

B. *mf*

1. Cn. *sfz*

Org.

*1. Gnome (approaching solan)*  
*Erzählung (mit solennem)*

(With surprise.)  
(Im Barbaunen)Of whom you  
And gu- he

16 ritard.

Animato molto.  
senza l'ord.

Fl. *p*

Ob. *pp*

Cl. *pp*

B. *pp*

1. Cn. *pp*

Org. *pp*

*It is the wood-folk*  
*Das hebe Wald- volk.*

16 ritard.

## Animato molto.

Fl. *al*

Ob. *al*

Cl. *al*

1. Cn. *sfz*

Org. *sfz*

*friend-ly men hath made good friends.*  
*Freund-ze wol- len wir ja sein.*

*(quietly) (ruhig)*  
*mf*  
*Oh! friends who ev- er have been*  
*Als Freund-ze hab ich im- mer*





1. Fl. *mf*  
2. Fl. *mf*  
Ob. *mf*  
Cl. *mf*  
Bsn. *mf*  
Hr. *mf*  
Timp. *pp*  
Trgl. *f*  
Cym. *f*  
Glock. *mf*  
P. *mf*

The Elves We'll keep the feast from off your vine  
dance and sing around Wir schüt- zen Dei- ne Re- ben schön The tempt- est  
Solan. Dein Haus- chen

Die Elfen We'll keep the feast from off your vine, from off your vine  
singen wir um den Wir schüt- zen Dei- ne Re- ben schön, so lieb und schön!

Will keep the feast from off your vine  
Wir schüt- zen Dei- ne Re- ben schön,  
dev.

unis. *f*  
unis. *p*  
unis. *f*  
mf *arco*  
mf *f*  
mf *f*  
mf *f*

[illegible]



Fl. *p* *cresc. sempre*

Ob. *p* *cresc. sempre*

Cl. *p* *cresc. sempre*

Bass. *p* *cresc. sempre*

B. B. *p* *cresc. sempre*

Hr. *p*

Trgl. *p*

B. B. Cymb. *Gym.*

Glock. *p*

Harp. *p* *cresc. sempre*

Chorus

Uns will - ing ha - bis will pro - vide For lov - ing  
Wer nur rich recht uns vor - trant der braucht nur der trant

Uns. *p* *cresc. sempre*

Ma. *p* *cresc. sempre*

W. *p* *cresc. sempre*

D. B. *p* *cresc. sempre*



Fl.

Ob.

Cl.

Bsn.

E. Bsn.

Tr.

Tomp.

Trgl.

B. Dr.

Cymb.

Glock.

Trp.

Chorus

W.

Ma.

Mll.

S. B.

hearts      which      con -      fide      And gov-ern-ing  
 nie -      mand      zu      grauh.      Re- gier-er der

lov- ing hearts      which      con -      fide      And gov-ern-ing  
 brauh't vor nie -      mand      zu      grauh - - - en.      Re- gier-er der

lov- ing hearts      which      con -      fide, for lov- ing hearts      which      con -  
 brauh't vor nie -      mand      zu      grauh, vor brauh't vor nie -      mand      zu

For lov- ing hearts      which      con -      fide      And gov-ern-ing  
 Der brauh't vor nie -      mand      zu      grauh.      Re- gier-er der

Handwritten musical score for "Die Welt ist unser Haus" by Franz Schubert. The score is for a full orchestra and a vocal soloist. It features a complex arrangement of instruments including Flutes, Oboes, Clarinets, Bassoons, Trumpets, Trombones, Timpani, and various percussion instruments. The vocal part is for a soloist, with lyrics in German and English. The score is marked "accelerando poco a poco" and "multa in Piccolo". The tempo is 1/4.



1. Fl. *f*

Rec. *f*

Ob. *f*

Cl. *f*

Bass. *f*

B. Bn. *f*

Hr. *f*

Trep. *f*

Tromb. & Tub. *f*

Temp. *f*

I. Dr. *f*

B. Dr. *f*

Cymb. *f*

Glock. *f*

Chor.

Flame, Flood, Earth, Air, grant,  
Flamm, Fluth, Luft, Erd, thum,

joy to all men who can trust in our will,  
Al - les was Menschen be - fried - gen kann,

To all men who can  
- les was er - fennen

To all men who can  
Wem es nicht ums ver-

18

W. *f*

Vla. *f*

Vcl. *f*

D. B. *f*

18



*accelerando sempre*

1. Fl. Picc. Ob. Cl. Bass. E. Bn. Hr. Trp. Tuba & Sub. Tromp. I. Tr. Trgl. II. Tr. Cymb. Black. Chor. Vl. Vla. Vcll. D. B.

*accelerando sempre*

*remota in fence*

*in D<sup>1</sup>*

*accelerando sempre*

*Figl<sup>1</sup>*

*Cymb.*

*accelerando sempre*

trust in our good will. —  
traut, wenn er vor- traut. —

trust in our good will. —  
traut, wenn er vor- traut. —

*accelerando sempre*

*pizz.*

*accelerando sempre*

Solan bursts forth from the circle of elves, who all run off into the forest except the Old One and the four Solo Elves. These gather around Solan.

Solan bricht den Kreis der Elfen durch, die alle nach dem Walde rennen außer dem Alten und den 4 Solo-Elfen. Diese versammeln sich Solan herum.

*molto ritard. Moderato.*

Bass. *f dim. molto f p*  
 S. B. *f dim. molto f p*  
 Johan. *(showing purse)*  
*Zeigt die Börse)*  
*See! here is the money I've earned to buy my farrer*  
*Sieh! hier hab' ich Geld und ich kau- fe mir mein Gut.*  
*Moderato.*  
 M. *f p*  
 Ma. *f p*  
 Mll. *f dim. molto f p*  
 S. B. *f dim. molto f p*  
*molto ritard. Moderato.*

19

a 2

Fl. *mf sfz dim. sfz dim. e rit.*  
 Cl. in B $\flat$  *mf sfz dim. sfz dim. e rit.*  
 Bass. *sfz dim. sfz dim. e rit.*  
 Tr. *sfz dim. sfz dim. e rit.*  
 T. *rit.*  
 O. O. *For mor-row Karia I shall wed.*  
 I. Alto *Denn Morgen wird die Kar-ia mein.*  
 M. *molto espress. dov. mf sfz dim. sfz rit.*  
 Ma. *sfz dim. sfz rit.*  
 Mll. *sfz rit.*  
 S. B. *sfz dim. sfz rit.*

19

The Elves busy themselves as at first in the rear of the stage.  
Die Elfen beschäftigen sich, wie von Anfang im Hintergrund.

Handwritten musical score for a full orchestra and vocal parts. The score is for a full orchestra and includes vocal parts. The instruments shown are J. (Violins), II. (Violas), Kln. (Clarinets), Fag. (Bassoons), Kell. (Celli), and S. B. (Double Basses). The vocal parts are labeled 'unv.' (unaccompanied) and 'colla voce'. The lyrics are in German and English. The tempo is marked 'mf' (mezzo-forte) and the dynamics range from 'p' (piano) to 'sfz' (sforzando). The score is handwritten on aged paper.

**Lyrics:**

And to the feast you all are bidden!  
Und drum zum Fest seid Ihr ge- la-den!

**Or. Or. Der Olke.**

Even my old head must wonder at the  
Fth. or. gar der Greis versteht nicht das Ge-

**J.**

(Tolan and the Old One remain forward.)  
(Tolan und der Alte bleiben vorn.)

*Have years so killed all your joy?  
Bist du zu alt dich zu freuen?*

*Are you a - lone no  
Willst du allein sein*

**O. O.**  
**O. O.**

laws I have to keep.  
sehr Das ist ver-dur!

**H.**

**Alte**

**Tenor**

**B.**



Handwritten musical score for "Der Freund steht" by Franz Schubert. The score is for a full orchestra and voice. It includes parts for Flute 1 and 2, Clarinet in B-flat, Violin, Viola, Cello, Double Bass, and Voice. The music is in 4/4 time, key of D major, and marked "Allegretto". The score is handwritten on aged paper with various annotations and dynamics.

**Fl. 1**  
**Fl. 2**  
**Cl. in B $\flat$**   
**V.**  
**Vi.**  
**Cel.**  
**D. B.**

**Voice:**  
*ferend to me?*  
*feindlich sein?*  
*A friend regrets the*  
*Der Freund steht*  
*lost - less - nos. of friends.*  
*Freunden schaden kann.*  
*It is for*  
*Uns selbst ver-*

**20** *Allegretto.*

**20** *Allegretto.*

Handwritten musical score for "Herr, erbarme dich über uns" by Franz Schubert. The score is for a full orchestra and voices. It includes parts for Bassoon (Basn.), Clarinet (Kl.), Flute (J.), Oboe (O.O.), Violin (V.), Viola (W.), Cello (Va.), Double Bass (Vcllo), and Double Bass (D.B.). The lyrics are in German and English. The music is in 4/4 time and features various dynamics like p, mf, f, and Dim.

**Lyrics:**

German: Herr, erbarme dich über uns, die wir dich anrufen. Erbarme dich über uns, die wir dich anrufen. Erbarme dich über uns, die wir dich anrufen.

English: Lord, have mercy on us, who call on thee. Lord, have mercy on us, who call on thee. Lord, have mercy on us, who call on thee.

Bass.

T.

C. O.  
D. Alt.

Fl.

Ma.

Cell.

D. B.

come of it, Be- lieve one who has travel- led far I'll not re- port what ere you do and will in-  
nicht daraus, das glaube mir, der viel ge- reist Was hier ge- schieht bleibt doch geheim, Mir kömmt Ihr

*Agitato e stringendo.*

*Largamente.* 21

Tromb.

Tub.

T.

C. O.  
D. Alt.

Fl.

Ma.

Cell.

D. B.

se- cret prove my faith. Al- le such ver- trau.

*mf (Recit.)*  
It is not given me to see the harm.  
Was kommen wird kann ich vorans nicht sehn.

*colla voce*

*colla voce*

*Agitato e stringendo.*

*Largamente.* 21

*Animato molto.*

1. Fl. - - - - -

Picc. - - - - -

Ob. - - - - -

Cl. - - - - -

Hr. 1. - - - - -

Trp. *colla voce* - - - - -

Tub. *colla voce* - - - - -

Tub. - - - - -

O. O. - - - - -

D. Alto. *Ch-las! if it no good can come  
O weh! Daraus kommt Unheil nur.*

M. - - - - -

M. - - - - -

M. - - - - -

D. B. - - - - -

*Animato molto.*

*22*

*The 4 Solo-Effers come  
Fern sind.  
Die 4 Solo-Effers  
kommen vorwärts.*

*Animato molto.*

1. Fl. - - - - -

Picc. - - - - -

Ob. - - - - -

1. Hr. - - - - -

Trp. & Tub. - - - - -

Trgl. *Trgl.* - - - - -

T. *Toten.*  
*Who is this gloomy on the gladdest day of Spring?  
Wer ist doch je-ner der im Lenz so traurig bleibt?*

M. - - - - -

M. - - - - -

M. - - - - -

M. - - - - -

D. B. - - - - -

*Synthe.*  
*The mighty-est of all  
Der mächtigste von Allen!*



*Largamente stringendo* G.P. Ironico.

Rec. *f* *3*

Ob. *p* *sfz*

1. Cl. *sfz* *f* *p* *molto in Bass Cl.*

2. *sfz* *f* *p*

Bass. *(gestoppt) stopped.* *sfz*

Hr. *sfz*

Trump. *f* *G.P.*

Tromb. & *sfz* *p* *f*

Tub. *f*

Timp. *trm* *mf*

1. Snome. 1. Endgeist. *f*

The Old One. *f*

Der Al-ke! *f*

J. *Largamente stringendo* *Ironico.* *Your king! Thru heart!* *G.P.*

M. *mf* *f* *sfz* *f* *G.P.*

Ma. *mf* *f* *sfz* *f*

Mll. *mf* *f* *sfz* *f*

L.B. *mf* *f* *sfz* *f* *G.P.* *Ironico.*

*Largamente stringendo*

23 *Allargando* *Molto Largamente*

2<sup>nd</sup> Bar muta in Bau. Cl.

1. Stimme.

Kay'nay! We make not.  
Nein! nein! Es ist wahr.  
1. Stimme (Endgeleit).

He is the Old One.  
Er ist der Al-ke.

Oh! Oh You make me.  
Oh was, Ihr spottet.

23 *Allargando* *Molto Largamente*

Where are his crown and sceptre then?  
Wo sind Krone und Scepter der sich ihm nützt!

*cresc. sempre poco a poco*

*cresc. sempre poco a poco*

Where is his purse of Gold?  
Ja und dein Beutel fehlt.

Old One. Der Alte.

Ten thousand years of life  
Mr. weis-heit hat mich Gern, my crown, The mein

*cresc. sempre poco a poco*

*cresc. sempre poco a poco*

24 *1<sup>o</sup> Solo esp.*  
P

Earth my purse of Gold.  
Ben- kel heizt die Welt.  
          ich die

24  
Welt.

(The Old One shows the Pipe  
to Tolan)  
(Der Alte zeigt die Pfeife  
dem Tolan.)

24

Fl.

Hr.

con sordini

con sordini

sul pont

FP sul pont

FP



Fr. *pp* *p* *p*

Al. *p*

Org. *p* *pp*

O. O. *pp*

S. Alto

Fr. *p* *pp*

Al. *p* *pp*

Org. *p* *pp*

O. O. *p* *pp*

S. Alto

This Pipe which hangs a -  
Die Pfei - le die vom -

Fr. *f*

Al. *f*

Org. *f*

O. O. *f*

S. Alto

Fr. *f*

Al. *f*

Org. *f*

O. O. *f*

S. Alto

about my neck the scap - tre of the world.  
Hal - se hängt als scap - her trag' ich da.

Fr. *f* *cresc. molto*  
Al. *f* *cresc. molto*  
Org. *f* *cresc. molto*  
O. O. *f* *cresc. molto*  
S. Alto *f* *cresc. molto*

Fr. *f* *cresc. molto*  
Al. *f* *cresc. molto*  
Org. *f* *cresc. molto*  
O. O. *f* *cresc. molto*  
S. Alto *f* *cresc. molto*

[illegible]

26

Fl.

Cl.

Bass.

dim. molto

Tolan (contemptuous) (verachtend)

My Goat-herd-ants be heard ten times as far, I'll hear you - but - sark heek ja viel

26

Handwritten musical score for "Der Hylphe" by Franz Schubert. The score is for voice and piano, in 3/4 time, key of D major. It features a vocal line with German lyrics and a piano accompaniment. The tempo is marked "Poco agitato." and the mood is "1. Hylphe." (1st Hylphe comes forward). The lyrics are: "give it you and so in-crease your em-pire! bring'st dir, Dein Reich soll da-durch wachsen!" and "Of what use is it Wo- zu nur mitz'u das". The score includes dynamic markings like "p" and "f", and articulation like "acc." and "cresc.".



*Poco più mosso.*  
1. Solo espr.

*p*

*p*

*p*

1. Sylphs (Coming forward, to the Old One)  
(kommt vorwärts zum Alten)

The Dance! The Dance!  
Zum Tanz! Zum Tanz!

1. Gnome (Endgeist). (to Tolan) (zu Tolan)

*Poco più mosso.*

On this first day of Spring he  
Wenn der Lenz wie-der lachet, Wir

save to make you dance?  
Sieg! Wohl nur zum Tanz!

*Poco più mosso.*

1. Undine (calling to those in rear) (ruft jene im Hintergrund).

The Dance!  
Zum Tanz!

The Dance!  
Zum Tanz!

1 Gen. Org.

plays for us to dance!  
spielt für uns und er spielt!



He 2

Timp

Chorus Sylphen

(coming forward)  
(kommen näher)

upon the Old One to play for them to dance. He vainly remonstrates with them, trying to persuade them to wait until Solan is gone; but the fever of the dance is upon them and he finally is obliged to yield to their insistent demands. The music grows continually in animation and intensity.

Solo.

1. Salamander. But you must on this first day play when we ask!  
Wenn der Frühling doch kommt, dann, müsst ihr ja spielen!

The Dance! the dance!  
Zum Tanz! Zum Tanz!

1. Grosse (Erdegeist) †  
Es lebe der alte Wenn das nicht

O. O.  
S. Alte

he is here.  
er hier wohnt.

Fl. 2

Fl.

Fl.

2. B.

Dr. 2

Timp

Salamander (coming nearer) (kommen näher)

accel. poco a poco

Chorus

1. Grosse Erde

We claim the dance!  
Jetzt muss ge- tanzt werden!

(all Edmuses)

spir - its bubb-ling o'er, fly to the winds.  
gleich geschickt, o' wolk, fliegen wir fort!

O. O.  
S. Alte

Pause!  
Halt!

wait till So-lan is  
wenn der So-lan nur

accel. poco a poco

Fl.

Fl.

Fl.

2. B.

accel. poco a poco



Fl. 1. & 2.

Oboe

Clar. in Bb

2. Bassoon

Violin 1

Violin 2

Viola

Cello

Double Bass

Trumpet 1

Trombone 1

Tuba

Timpani

Snare Drum

Harp

Vocal Soloists

Chorus

gone, then will I play so won-der-ful a tune that all the hills shall join.  
geht, dann auf der Hei-ße spiel ich End ein Lied, die Ber-ge sol-len sich hehrn.  
Heller animato

Allegretto animato

The Merry Widow

Handwritten musical score for a large ensemble, featuring multiple staves and instruments. The score is divided into two systems, each spanning two pages.

**First System (Left Page):**

- Fl. 1 & 2:** Flute parts with rapid sixteenth-note passages.
- Ob.** Oboe part with rapid sixteenth-note passages.
- Cl. in Bb:** Clarinet in B-flat part with rapid sixteenth-note passages.
- 2 Bass:** Two Bassoon parts with rapid sixteenth-note passages.
- Tr.** Trumpet parts with sustained notes and some melodic lines.
- Trom.** Trombone parts with sustained notes and some melodic lines.
- Bar.** Baritone part with sustained notes.
- Drum:** Drum part with a steady rhythm.
- Org.** Organ part with sustained notes.
- Str.** String parts (Violins, Violas, Cellos, Double Basses) with sustained notes and some melodic lines.
- Chorus:** Chorus parts with lyrics: "The dance! The dance! The dance! The dance!"

**Second System (Right Page):**

- Fl. 1 & 2:** Flute parts with rapid sixteenth-note passages.
- Ob.** Oboe part with rapid sixteenth-note passages.
- Cl. in Bb:** Clarinet in B-flat part with rapid sixteenth-note passages.
- 2 Bass:** Two Bassoon parts with rapid sixteenth-note passages.
- Tr.** Trumpet parts with sustained notes and some melodic lines.
- Trom.** Trombone parts with sustained notes and some melodic lines.
- Bar.** Baritone part with sustained notes.
- Drum:** Drum part with a steady rhythm.
- Org.** Organ part with sustained notes.
- Str.** String parts (Violins, Violas, Cellos, Double Basses) with sustained notes and some melodic lines.
- Chorus:** Chorus parts with lyrics: "The dance! The dance! The dance! The dance!"

The score is written in a formal, handwritten style, typical of early 20th-century musical notation. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fl. 1  
 e. Pic.  
 Ob.  
 Cl.  
 in B $\flat$   
 Bassoon  
 2. Bassoon  
 2. Bassoon  
 Trp.  
 Trb.  
 Trb.  
 Tmp.  
 Trgl.  
 S. Dr.  
 B. Dr.  
 Glock.  
 Solo  
 &  
 Chorus  
 Fl.  
 Fl.  
 Vla.  
 Vcl.  
 2. Vcl.

The dance!  
 zum Tanz!  
 The dance!  
 zum Tanz!  
 We  
 jubel  
 clamm  
 wind  
 clamm  
 wind  
 clamm  
 wind  
 The  
 ge-  
 The  
 ge-  
 The  
 ge-  
 The  
 ge-





Die Entführung aus dem Serail

Act 1, Scene 1

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trombone

Tuba

Timpani

Snare Drum

Cymbal

Glockenspiel

Violin

Viola

Cello

Double Bass

Chorus

Soloist

28

Oh ev. al hour it is your right.  
Engländer - li che! The hall doch Rechts

Handwritten musical score for the song "The Rose Tree". The score is written on 24 staves, organized into systems. The instruments and parts are as follows:

- Fl.** (Flute): Treble clef, key of D major (two sharps). It plays a melody with a slur over the first two measures and a fermata in the third.
- Ob.** (Oboe): Treble clef, key of D major. It plays a similar melody to the flute, also with a slur and fermata.
- Cl.** (Clarinet): Treble clef, key of D major. It plays a similar melody to the flute and oboe.
- Bassoon** (Bassoon): Bass clef, key of D major. It plays a similar melody to the flute and oboe.
- 2. Bassoon** (2. Bassoon): Bass clef, key of D major. It plays a similar melody to the flute and oboe.
- Gr.** (Guitar): Treble clef, key of D major. It plays a melody with a slur and fermata.
- Trp.** (Trumpet): Treble clef, key of D major. It plays a melody with a slur and fermata.
- Trb.** (Trumpet): Bass clef, key of D major. It plays a melody with a slur and fermata.
- Tub.** (Tuba): Bass clef, key of D major. It plays a melody with a slur and fermata.
- Tomp.** (Tom): Bass clef, key of D major. It plays a melody with a slur and fermata.
- Dr.** (Drum): Treble clef, key of D major. It plays a melody with a slur and fermata.
- Cl.** (Cello): Treble clef, key of D major. It plays a melody with a slur and fermata.
- 2. Cl.** (2. Cello): Treble clef, key of D major. It plays a melody with a slur and fermata.
- Vi.** (Violin): Treble clef, key of D major. It plays a melody with a slur and fermata.
- Va.** (Viola): Treble clef, key of D major. It plays a melody with a slur and fermata.
- Cell.** (Celli): Bass clef, key of D major. It plays a melody with a slur and fermata.
- 2. Cell.** (2. Celli): Bass clef, key of D major. It plays a melody with a slur and fermata.

The score is written in a clear, legible hand. The notation includes notes, rests, slurs, and fermatas. The key signature is D major, and the time signature is 4/4. The score is a full orchestration of the song, with each instrument playing a distinct part.



*ritard.* *Meno mosso.*

*ff Dim. molto* *p*

*ff Dim. molto*

*ff Dim. molto* *mf*

*And. Alm.* *mf*

*ritard.* *Meno mosso.*

*ff Dim. molto* *mf*

*1.* *mf*

*ff Dim. molto* *ritard.* *p*

*The Old One plays upon the Pipe.  
Der Alte spielt auf der Pfeife.*

*con cordini* *ritard.* *div.*

*ff Dim. molto*

*ff Dim. molto* *p*

*ff Dim. molto* *p*

*ff Dim. molto* *mf* *Meno mosso.*

*Dark green light. Die Weiden kommen in Dunkelgrünem Licht.*

*And. espressivo*

*7.* *p*

*div.* *mf*

*mf* *p*

*mf* *p*

*mf* *p*

Fl.  
 Pic.  
 Clar.  
 Engl.  
 Horn.  
 Solo & Chor.  
 Trom.  
 Trp.  
 Tuba  
 Tuba  
 Tuba

*Undines.*  
 We from the wa- ters gent- ly rise.  
 schwe- len ore Bad- ren, stei- gen wir.

*p* *con sord.*  
*pizz.*  
*mf*

Fl.  
 Pic.  
 Clar.  
 Engl.  
 Horn.  
 Solo.  
 Trom.  
 Trp.  
 Tuba  
 Tuba  
 Tuba

Turn - ing the Hurst - ing mead - ows  
 Ma- den die Aus - en wie - der

*p* *con sord.*  
*p* *arco*  
*p*

29

*P*

Fl. *mf*  
 Ob. *mf*  
 Clar. *p*  
 Bass Clar. *f*  
 Trgl. *mf*  
 Horn. *pp*  
 Tuba. *f*  
 Trombone. *f*  
 Trumpet. *f*  
 Snare. *mf*  
 Cymbal. *mf*  
 Bass Drum. *mf*  
 Harp. *pp*  
 Violin I. *pp*  
 Violin II. *pp*  
 Viola. *pp*  
 Violoncello. *pp*  
 Double Bass. *pp*  
 Piano. *pp*  
 Organ. *pp*  
 Chorus. *pp*  
 Solo. *pp*  
 Unid. *f*  
 green. \_\_\_\_\_ We - from wat ers rise.  
 grun. \_\_\_\_\_ schon und quun im Lenz.  
 The light gradually changes to read as  
 Das Licht verandert sich nach und nach ins

29 *p*



*Poco più moto.*

Fl. *mf*  
 Fl. *mf*  
 Ob. *mf*  
 Cl. *mf*  
 Bassoon *mf*  
 Bassoon *f*  
 Horn *mf*  
 Horn *f*  
 Trumpet *mf*  
 Trumpet *mf*  
 Trombone *mf*  
 Trombone *f*  
 Tuba *mf*  
 Tuba *f*  
 Snare *mf*  
 Snare *f*  
 Cymbal *mf*  
 Cymbal *f*  
 Triangle *mf*  
 Triangle *f*  
 Gong *mf*  
 Gong *f*  
 Chimes *mf*  
 Chimes *f*  
 Harp *mf*  
 Harp *f*  
 Piano *mf*  
 Piano *f*  
 Violin *mf*  
 Violin *f*  
 Viola *mf*  
 Viola *f*  
 Violoncello *mf*  
 Violoncello *f*  
 Double Bass *mf*  
 Double Bass *f*

*Urd.*  
 Mead - dle sooth - ing  
 Nenn wir lei - gen  
 Salamander  
 Let me be with him!  
 Lass' uns mit ihm sein!  
 Let me be with him!  
 Lass' uns mit ihm sein!  
 Raise our burn - ing  
 Lo - heid, der - - herd  
 Raise our burn - ing now  
 orehn wir, flax - kern inn  
*Poco più moto.*  
*dir.*

The Salamanders begin to sing  
 and dance.  
 rothe, als die Salamander anfangen  
 zu singen und zu tanzen.)

*Poco più moto.*



1. Fl.

2. Fl.

Ob.

Cl.

Sopr. Sax.

Bar.

Ts.

Trp.

Lylph.

Soli & Chor.

Und.

Salam

Flow - ing still  
Bin ich dein

We will  
Bring' ich

Winthe ——— and leap in our glori - - - ty!  
Drehn ——— wir, spin - gen wir lus - - - lig!

The light brightens gradually, and as the Sylphs sing and dance, it be-  
Das Licht wird nach und nach heller, als die Sylphen anfangen zu singen und zu tanzen wird

Vi.

Vla.

Vcl.

C.B.





Fl.  
Ob.  
Cl.  
Fag.  
Tromp.  
Horn  
Tuba  
Trommel  
Cymbel  
Dreieck  
Trommel

Sopran  
Alt  
Tenor  
Bass

Lyrics:  
Sopran: Ah! all na - ture comes to join us  
Alt: Ah! mit der Na - tur ver - einet sich  
Tenor: Come now a - flow - ing  
Bass: Komme mit ins Bäch - lein  
Sopran: Now at-sign us  
Alt: Ja wie pithie bringst  
Tenor: Come, come flame a -  
Bass: Komme, Komme mit ins  
Lyrics:  
Sopran: high  
Alt: high  
Tenor: high  
Bass: high  
Lyrics:  
Sopran: high  
Alt: high  
Tenor: high  
Bass: high  
Lyrics:  
Sopran: high  
Alt: high  
Tenor: high  
Bass: high  
Lyrics:  
Sopran: high  
Alt: high  
Tenor: high  
Bass: high

30

Fl.

Ob.

Bass.

Cl.

Tromp.

Tromb.

Tuba

Sn.

Cym.

Tri.

Violins I

Violins II

Violas

Cellos

Double Basses

Chor.

Lyrics:

Each - ier du - - ty  
uns die Freu - de.

Ued.

high! We dance a  
Fein! Wir tan-zen,

Lal.

high! We dance a  
Fein! Wir tan-zen

gift to bring thee,  
die zu Lie - be,

gift to bring thee,  
die zu Lie - be,

30

flow -  
schwim - - -

flow -  
schwim - - -

San - cing dancing in our  
lus - hig, lus - hig sollst du

30



Fl. *ad.* *ritard.*  
 Clar. *f*  
 Eb. *f*  
 Bass. *f*  
 1. Don. *f*  
 2. *f*  
 Trp. *p*  
 Tromb. *mf*  
 Trgl. *mf*  
 3. B. Cym. *pp* *Dim. e ritard.*  
 Hrp. *f* *Dim. e ritard.*  
 Lyph. *f*  
 Sing. *mol.* We dance, a gift to bring thee! Ah! the rap- ture float sing,  
 Wir tan- zen Sie an Lie- be! Ah! die Won- ne wimm wir  
 Solo. *mol.* We call thee Come! Come flame a high. Some now a- flow - ing,  
 So hör dich, Komm! Komm mit ins Feuer. Komm! wir schwim- men,  
 Sal. *f* *glee.* We call thee! Come! Come flame a high. Some now, come flame a high!  
 So hör dich! Komm! Komm mit ins Feuer. Komm! komm mit ins Feuer!  
 Tr. *f* *pizz.* *Dim. e ritard.*  
 Na. *f* *pizz.* *Dim. e ritard.*  
 Viol. *f* *pizz.*  
 2. B. *f* *pizz.* *Dim. e ritard.*



2. 2.  
 Fl. 1  
 Fl. 2  
 Cl.  
 Sax.  
 2. Sax.  
 Ten.  
 2.  
 Tromp.  
 Bgm.  
 Trp.  
 Tuba.  
 Lyph.  
 Comes to join us, Comes to join us, Now a-sion us Each her du - ty  
 her vereint, wir sind ja glücklich! Ja die Ficht bringt uns die Treu - de.  
 Und.  
 Chor flow - ing, flowing Comes to join us Come! Come flame a - high, come now a -  
 schwin - men, schwimmen. Komm, sei glücklich. Komm! komm' mit ins Feur, komm wo wir  
 Salam. flowing, flowing, flowing, flowing, flowing, flowing, Come! Come flame a - high, Come now a -  
 schwimmen, schwimmen, schwimmen, schwimmen, schwimmen, schwimmen, Komm! komm' mit ins Feur. Komm wo wir  
 1. Lyph.  
 soli. float - - - ing - - - we soar. Glor - - i -  
 schwe - - - hen wir schön. Rei - - lig  
 1st Ordine. f  
 Glor - i -  
 Rei - lig  
 2.  
 2.  
 2.  
 2. S.



Handwritten musical score for "The Fire Song" by George F. Root. The score is for a full orchestra and vocal soloists. It features staves for Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Horn, Violin, Viola, Cello, Double Bass, and various vocal parts including Soprano, Alto, Tenor, and Bass. The music is in 2/4 time and G major. The lyrics are in English and German. The score includes dynamic markings like "p" (piano) and "f" (forte), and performance instructions like "See, mutes in Flute" and "Solo mutes in Flute". The piece concludes with a "Fin." marking.





[illegible]



33

a2

Fl. *a2*  
 Ob. *a2*  
 Cl. *a2*  
 Bass  
 Trille Bass  
 Hr.  
 Tpr.  
 Trb. &  
 Tuba  
 Timp.  
 Sn. Dr.  
 Trgl.  
 B. Dr.  
 Cym.  
 Sylphs.  
 Soli & Chor.  
 Und.  
 Sal.  
 Gnoms.  
 Fl.  
 Vla.  
 Vl. &  
 C. B.

*p cresc. molto e poco stringendo*  
*f cresc. molto*  
*f cresc. molto change to A*  
*p cresc. molto e poco stringendo*  
*a2 f cresc. molto*  
*33*  
*p cresc. molto e poco stringendo*  
*Sn. Dr. nicht toll streichen*  
*cresc. molto e poco string.*  
*p cresc. molto*  
*Oh! Ah!*  
*Enters Dancing Sylphs. (Die Sylphen-Tänzerinnen treten auf)*  
*Some to us. Es ist schön!*  
*Oh! Ah!*  
*Gnoms (Erdegerster) f cresc. molto*  
*(The Gnoms rush boisterously into the dance) Up from out the earth we come to join thee! (Die Erdegerster stürzen stürmisch in den Tanz.) Aus der Erde sind wir schnell gestiegen.*  
*Some to join us. Es ist schön!*  
*Oh! Ah!*  
*mf cresc. molto e poco stringendo*  
*mf cresc. molto e poco stringendo*  
*mf cresc. molto e poco stringendo*  
*33*

*Molto animato.*

95

Full orchestral score for measures 1-4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in A.), Bassoon (Bsn.), 2 Bassoons (2 Bsn.), Horns (Hr.), Trumpets (Trp.), Trombones (Trb.), Tuba (Tuba), Timpani (Timp.), Snare Drum (Sn. Dr.), Cymbals (Cym.), Glockenspiel (Glock.), and Violins (Vi.).

Lyrics for the vocal solo and chorus:

Up and down and round,  
Tan- ren hin und her,  
We will dance gai- ly,  
Tan- ren wir lus-hig zu.

*Molto animato.*



Fl. *sfz* *a2*  
 Ob. *sfz* *a2*  
 Cl. *sfz*  
 Bass *sfz*  
 I. Bass *sfz*  
 H. *sfz* *a2*  
 Tmp. *sfz* *a2*  
 Trb. & Tuba *sfz*  
 Tmp. *sfz*  
 In Dr. Org. *sfz*  
 B. Dr. Cym. *sfz*  
 Glock *sfz*  
 U. *sfz*  
 Vla. *sfz*  
 Vcl. *sfz*  
 D. B. *sfz*

Up and down and round  
 sam - men him und her.  
 We will dance gai - ly  
 Tan - zen wir lus - lig

Up and down and round  
 sam - men him und her.  
 We will dance gai - ly  
 Tan - zen wir lus - lig



*Grazioso.*

Fl. I *mf*

Fl. II *mf*

Ob. *mf*

Cl. *mf*

Basson. *p*

2. Basson. *p*

Hr. *p*

Horn *mf*

*Gravissimo.*

Viol. I *p*

Viol. II *p*

Viola *p*

Violoncello *p*

Kontrabaß *pizz.*

Chor

Flam - ing, float - ing In our pleas - ure Glad - ing, run - ing, To thy meas - ure.

Flam - men flie - gen im - mer hei - ßer glei - hen, glü - hen, Spiel nun wei - ßer.

*Gravissimo.*

Viol. I *p*

Viol. II *p*

Viola *p*

Violoncello *p*

Kontrabaß *p*

Fl. 1 *mf* *a 2*  
 Fl. 2 *mf* *a 2*  
 Cl. *mf* *a 2*  
 Euph. *mf*  
 2 Euph. *mf*  
 Hr. *mf* *espress.*  
 Tuba *mf*  
 Chor. *mf* *espress.*  
 T. *mf* *espress.*  
 Kb. *mf* *espress.*  
 Tr. *mf*  
 D. B. *mf* *arco*

*To the most - draw, mus - ic of the Pope's great mag - ic*  
*my re - spon - der - schon heit klinge die Hei - lo, klar und lich - lich*  
*To the mus - ic is of klinge the Pope's great mag - ic*  
*my re - spon - der - schon ja die Hei - lo, klar und lich - lich*

*ten.*  
*ten.*

Fl. *al.*  
 Ob.  
 Cl.  
 Bassoon  
 H. Horn  
 Trp.  
 Tromp.  
 Tuba  
 Tromp.  
 Sn. Dr.  
 Org.  
 Syn.  
 Glock.  
 Horn.  
 Tromp.  
 Tuba  
 Sn. Dr.  
 Org.  
 Syn.  
 Glock.

Wom - - der - - ful power!  
 Zaub' - - ri - - sche Macht!  
 We Tary fol - - low thy  
 nur - - warn me

Wom - - der - - ful power!  
 Zaub' - - ri - - sche Macht!  
 We Tary fol - - low thy  
 nur - - warn me

34



Handwritten musical score for the opera "L'Espresso" by Giuseppe Verdi. The score is for the "Finale" of Act II, featuring the "Marche des Français". It is a full orchestral score with vocal parts for the French and Italian characters. The score is written on 32 staves, with the first 16 staves for the orchestra and the last 16 staves for the vocalists. The tempo is marked "sempre più animato" (always more animated). The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, dynamics (f, mf, ff, p, ppp), and articulation marks (accents, slurs). The vocal parts are for the French characters (Français) and the Italian characters (Italiani). The French characters are represented by the first four vocal staves (Soprano, Alto, Tenor, Bass), and the Italian characters by the last four vocal staves (Soprano, Alto, Tenor, Bass). The orchestral parts include strings, woodwinds, brass, and percussion. The score is a full page of a handwritten manuscript, showing the composer's original notation.

[illegible]



[illegible]



36 *Animato molto.*

1. Fl.  
2. Fl.  
Ob.  
Cl.  
Bassoon  
T. Bassoon  
Hr.  
Tup.  
Tub.  
Tub.  
Tromp.  
Ln. Dr.  
Tup.  
B. Dr.  
Cym.  
Clock.  
Harp.

*36 Animato molto.*

Up and down and round.  
Im - mer hin und her.

Flaming, Floating  
Flammen fliegen

In our pleasure,  
immer hei - ßer,

Sliding, running  
glei - chen, glei - chen,

Up and down and round  
Im - mer hin und her.

Flaming, Floating  
Flammen flie - gen

In our pleasure,  
im - mer hei - ßer,

Sliding, running  
glei - chen, glei - chen,

Chor.

*36 Animato molto.*

[illegible]



[illegible]



stringendo e cresc. sempre

1. Fl.  
Pic.  
Ob.  
Cl.  
Bom.  
3. Bsn.  
4. Hrn.  
Trp.  
Tob.  
&  
Tub.  
Timp.  
Trgl.  
3. Dr.  
Cym.  
Hrp.  
Chor.  
Tn.  
Vla.  
Vcl.  
B. B.

Round we go.  
Rings her- um.

Round we go.  
rings her- um.

Round, rings, Fa

Round we go  
rings her- um

all of Heaven!  
Hm - mels Her - e!

all of Heaven!  
Hm - mels Hee - re!  
Heer!

string. e cresc. sempre

string. e cresc. sempre

3. Dr. full sticks

string. e cresc. sempre

37

[illegible]



38



*Allegro molto, quasi presto.*

1. Fl. *ar*  
Pic.  
Ob.  
Cl.  
Bass  
T. Bass  
Hr.  
Trp.  
Tub.  
&  
Tsch.  
Trump.  
Ln. Dr.  
B. Dr.  
Cym.  
Clock.  
Step.

*Lynd. with Wood sticks.*

*Allegro molto, quasi Presto.*

to  
ger

Spring!  
Lena!

The Elves dance off, laughing and shouting madly  
with gog.  
Die Elfen tanzen weg, lachend und  
ganz heiss in voller Fröhlichkeit.

to  
ger

Spring!  
Lena!

All disappear, except the Old One, Tolan and the  
four Solo-Elves.  
Alle verschwinden, außer dem Alten,  
Tolan und die vier Solo-Elfen.

*marc. molto*

*Allegro molto, quasi Presto*

1. Tr. *f sempre*

Pic. *f sempre*

Ob. *f sempre*

Fl. *f sempre*

Horn. *as*

Tromb. *stopped*

Tr. *stopped*

Trp. *stopped*

Trb. *stopped*

Snare *stopped*

Bass *stopped*

Tam-Tam *stopped*

Glock. *stopped*

Cymb. *stopped*

1. Tr. *f sempre*

Pic. *f sempre*

Ob. *f sempre*

Fl. *f sempre*

Horn. *as*

Tromb. *stopped*

Tr. *stopped*

Trp. *stopped*

Trb. *stopped*

Snare *stopped*

Bass *stopped*

Tam-Tam *stopped*

Glock. *stopped*

Cymb. *stopped*

*poco*

1. Fl.  
Ob.  
Cl.  
Hr.  
Timp.  
Tam.  
Tr.  
Tla.  
Kll.  
D.S.

*apert*  
*apert*  
*Dim. sempre*  
*Dim. sempre*  
*pizz.*  
*pizz.*  
*pizz.*  
*arco*  
*Dim. sempre*  
*pizz.*  
*f*  
*f*  
*poco*

39 *Moderato molto rit.* *colla voce*

1. Gnome 1. Edginst. *p* *Recit.*

*rallentando* *rallentando* *rallentando*

39 *Moderato molto rit.* *colla voce*

Do you believe now in the  
Gambel Du nachmicht, Mensch! an den  
*colla voce*



colla voce

Energico.

1. Cui. Energ.

power of the Pope?  
Zum Tan-zen der Herr?

**Solara.** *mf* (Recit.)  
 Can-oth-er would have said as well for those who wished to dance.  
 Zum Tan-zen hie-ke in-ge-er-ne Hei-fe wohl ge-nugt.  
*colla voce*

*div* *mf* *p*

*div* *mf* *p*

*colla voce*

*Energico.*

*colla voce*

**40** Moderato espressivo.

*pp* *espress.*

1. Cui. Energ.

die! but it could ev-en make you dance.  
 Träun! Doch mußst du tan-zen, wenn sie könn.

*colla voce*

**40** Moderato espressivo

*pp* *espress.*

*pp* *espress.*

*colla voce*

*pp* *Moderato espressivo.*

1. Cl. *poco cresc.* *ritard.* *a tempo, Animato*

Tr. 2 *p poco cresc.*

1. Cor. *cresc. sempre*

1. Cor. *Ed at our*  
*Ed speer at her*  
*Ed speer. Ich ga!*

T. *make me dance or wish to dance save with my bride.*  
*Ich-zen sh- ne mei- ne Braut, wenn's mir nicht paßt.*

Vc. *poco cresc.* *rit.* *a tempo, Animato*

Vla. *a tempo, Animato*

Vcl. *a tempo, Animato*

B. *a tempo, Animato*

2. Cl. *in Bb*

Tr. 2

1. Trp.

1. Lal. *pipe Now make him dance!*  
*am. Al-so, rum Tanz!*

1. Cor. *Ed*

Old One. Der Alte.

(Tolan struggles with Lolo-Elbes who try to make him dance.) (Tolan widersteht sich den Lolo-Elben welche ihn tanzen lassen wollen)

I beg of you my  
Ich bit- te, hört doch

Vc. *f*

Vla. *f*

Vcl. *f*

B. *f*





*Animato.* *ritard.*

1. Fl. 1. Ob. 2. Bass. 2. Tr. J. V. Vla. Vcl. S. B.

— Ha! Ha! in my own hand lies all that I de- sire.  
 — Ha! Ha! In meiner Hand hier hal- le Ich mein Glück

*Animato.* *ritard.*

*Animato.* *ritard.*

**42** *Largamente.*

Bom. 1. Tr. Vla. Vcl. S. B.

*Old One.* *stopped* *stopped*

Man's power is a fear - some thing, And you say well. He holds it in his  
 Mach - tig seid Hor Men - when wohi, And was du sagst von der - nem Glück ist

**42** *Largamente.*

**42** *Largamente.*

1. Ob. *mf* *stopped*

Kr. *mf* *stopped*

C. C. D. Alto

hand water. You're men from a world you under- stood Look lest you lose thro' what you  
 Von We- sen die sehr die ahn-lich sind kam dir zum Blick, wir a- ber

7c. *mf* *sub. pontic.*

7a. *mf*

7b. *mf*

9. 2. *mf*

*Animato.* 43

1. Ob. *mf* *1. Spl.*

Kr. *mf* *1. Spl.*

1. Soli. *mf* *1. Sol.*

2. Soli. *mf* *1. Sol.*

9. 2. *mf* *1. Sol. (Endg.)*

C. C. D. Alto

fail to sec. and disfrond. *mf* *sub. pont.* *naturale*

*Animato.* 43

7c. *mf*

7a. *mf*

7b. *mf*

9. 2. *mf* *Animato.* 43

He De-mies aux Pape, now he must dance!  
 Unre Pev-fe lach ex aus! Zum Tanz!

He De-mies aux Pape, now he must dance!  
 Unre Pev-fe lach ex aus! Zum Tanz!

2 Cl.  
in B<sup>b</sup>

Tr.

Solin.

Ti.

Via.

Vcl.

B. B.

Tr.

Tob. &  
Tob.

T.

T.

T.

T.

T.

T.

T.

T.

T.

Soli  
al

(struggling with Solan)  
(umgert mit Solan)

Dance! Solan! Dance!  
Tanz! Solan, Tanz!

Dance! So-lan dance!  
Tanz! Solan, Tanz!

Solan.

I'll put my strenght and love a-gainst your Pipe and power.  
Mit meiner Kraft und Lie - be furcht ich hier - ne Macht.

44

44

44

3<sup>a</sup>

Old One For All

I will not!  
Ich will nicht!

Oh well! then Dance!  
Nun gut! Zum Tanz!



*Meno mosso.*

*Basset-Horn.* *fz* *dim. sempre* *espress.* *p*

*Tr.* *fz* *mf*

*Trb.* *fz* *mf*

*Trb. & Trb.* *fz* *mf*

*Trp.* *f* *3*

*Cl.* *fz* *mf*

*Vla.* *fz* *mf*

*Vcll.* *fz* *mf*

*9. B.* *fz* *mf*

*Meno mosso.*

*The Old One plays and Jolan vainly endeavors to keep from dancing.*  
*Der Alte spielt und Jolan bestrebt sich vergeblich, nicht zu tanzen.*

*sub pontic.* *p*

*Vcll.* *sub pontic.* *p*

*Basset-Horn.* *f* *p*

*Trp.* *f* *p*

*Jolan.*

*Der* *feel* *low.* *its* *ber*

*Vla.* *mf* *pp*

*Vcll.* *mf*

*Moderato, ma agitato.*

*Moderato, ma agitato.*

Boat.  
Hr.

Hrp.

J.

charm,  
wirkk!

It  
Lie

is  
Pfer -

a  
fe

mag -  
macht

is  
nich

1. Ob.

19

sempre pp

accel.

Boat.  
Hr.

1. Hr.

19 stopped

Hrp.

J.

Pipe  
roll!

stop!  
Halt!

stop!  
Halt!

say,  
Fuh will,

ich

1. Fl.

sempre pp

1. Ob.

Boat  
Hr.

Hr.

Hrp.

J.

will  
will

not  
is

Dance!  
nicht!

45 accel. poco a poco cresc.

stringendo e cresc. molto

1. Fl. *p* *pp* *mf* *Prce.* *f*

Proc. *f*

Ob. *1<sup>o</sup>* *pp* *mf* *mf* *f* *2<sup>o</sup>* *f*

2 Cl. *f*

Bast. Horn. *f* *stopped* *mf* *stopped* *stringendo e cresc. molto*

Fl. *p* *stopped* *mf* *stopped* *stopped*

Trgl. *Trgl.* *p* *stopped* *stringendo e cresc. molto*

B. Dr. Cym. *p* *mf*

Hrp. *mf*

Soli. *mf* *accelerando e cresc. poco a poco*  
*Dance! To - lan, Dance!*  
*mf Dance! To - lan, Dance!*  
*mf Dance! To - lan, Dance!*

45

Tolan dances and the Elves laugh at him.  
 Tolan tanzt und die Elfen lachen ihn aus

accel. e cresc. poco a poco

string. e cresc. molto

cop. *p* *mf* *mf* *mf* *mf*

Fl. *p* *mf* *mf* *mf* *mf*

Vla. *p* *mf* *mf* *mf* *mf*

Vcl. *p* *mf* *mf* *mf* *mf*

B. *p* *mf* *mf* *mf* *mf*

45 accel. e cresc. poco a poco string. e cresc. molto





*Molto stringendo*

*Molto stringendo*

The Elves cry out in terror; then are silent.  
Die Elfen schreien auf in Schrecken; dann sind sie still.

Tuba  
Trompete  
Horn  
Violoncello  
Bass  
Piano  
Soprano  
Alto  
Tenor  
Bass

*Molto stringendo*

Jolan runs up  
Jolan rennt auf

46 *Molto meno mosso.*

*Presto.*

1. Fl. *remoto in Flute*

2. Fl.

Ob.

Cl.

2. Horn

1. Horn

Hr.

Trp.

Trb.

& Trb.

Trimp.

*on rock, laughing triumphantly at the Old One.*

*von Felsen, und lacht triumphierend auf den Alten.*

*Molto meno mosso.*

46 *dim. molto*

*pizz.*

*mf*

*Presto.*

46 *Molto meno mosso.*



*Ironico (quasi recit.)*

[illegible]

Tranquillo.

*Tempo*  
*3. Folia*  
*Folia.*

*colla voce*

*Alte. Der Alte.*

*Pause Folia!*  
*Statt! Folia!*

*When in an e - vil town you were called here*  
*Nicht un - be - ru - fen hast du uns be - such't,*

*Twix that my children meant you*  
*Soch meinten wir es gut mit*

*Vla.*  
*Vcll.*

*Tranquillo.*

*poco animato*

Handwritten musical score for "Der Freischütz" by Carl Maria von Weber, Act 1, Scene 1. The score is for the first system, featuring the vocal parts of the Oboe (O.O.), Bassoon (Fag.), Violin (Va.), and Cello/Double Bass (Kb./Cb.). The tempo is marked "poco animato". The key signature is one sharp (F#). The time signature is 2/4. The lyrics are in German and English. The score includes various musical notations such as notes, rests, and dynamic markings like "mf" and "cresc.".



1. Fl. 1. 2. Ob. Cl. Bassoon. Hr. Trp. 1. Tyl. 1. Urd. 1. Sal. 1. Con. 7c. Vla. Vcl. C.B.

*ritard.* **48** *Molto moderato ed espressivo.*  
*a tempo*

*2nd Ob. muta in English Horn.*  
*Basset-Horn.*  
*express.*

*ritard.* *a tempo*

*Listen! Horch nur!*  
*Listen! Horch nur!*  
*Listen! Horch nur!*  
*Listen! Horch nur!*

*ritard.* *Old One. Der Alte.* *mf*  
*It is the*  
*Zur Li. with*  
**48** *Molto moderato ed espressivo.*  
*a tempo*

*ritard.*

**48** *Molto moderato ed espressivo.*



English Horn.

Bass Hn.

1. Hn.

O.C. Alto

Fl.

Vcl.

Stopped

Pipe God gave to Littleth  
gab einst Gott die Hei-ße.

and she played to him in E-ven, But its  
died in e-ven has ge-kun-gen, doch ein

Handwritten musical score for "The Merry Widow" (Die lustige Witwe) by Franz Lehár. The score is for a full orchestra and vocal soloists. It includes parts for Flute (Fl.), Bassoon (Bass.), Violin I (Vcl. I), Violin II (Vcl. II), Viola (Vla.), Violoncello (Vcll.), Double Bass (D.B.), and vocal soloists (Soprano, Alto, Tenor, Bass). The music is in 3/4 time and features a key signature of one sharp (F#). The score is divided into three measures. The first measure shows the beginning of the piece with various instruments and vocal entries. The second measure continues the orchestration and vocal lines. The third measure features a more complex orchestral texture with woodwinds and strings, and vocal soloists. The score is handwritten in ink on aged paper.

11

49

*Boco più moto.*

*1. Lyfpe*  
*nurse God put up-on it.*  
*Gott die Pfeif' ver-wünscht hat!*

*Old One. Ten Alte*  
*Let thy tongue now sad, now merry,*  
*Wenn die wunder-baren Tö-ne,*  
*Wax and wane with ev'ry breath;*  
*Durch das himmli-sche Ge-biet*  
*in-zi-sche*

*Boco più moto.*

*Fl.*  
*Fl.*  
*Vla.*  
*Vcllo*  
*2. B.*

*Boco più moto.*

*1.*  
*Cl. in A*  
*Bass Fl.*  
*Horn*  
*O. O. 1. Alto*  
*Let the joy of loves be-gin-ning*  
*strömen, muß die Lie-bes-beu-de*  
*blond in-to the chant of death.*  
*en- Den mit dem To-des-lied.*  
*Let the mortal who dares play thee*  
*Denn der Mensch, der wagen*  
*solte,*

*Fl.*  
*Fl.*  
*Vla.*  
*Vcllo*  
*2. B.*



Handwritten musical score for "The Last Supper" by Mendelssohn. The score is written on aged, yellowed paper and includes parts for various instruments and voices. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into three measures, with a double bar line after the first measure.

**Measure 1:**

- Flute (Fl.):** Treble clef, playing a sustained note.
- Clarinet (Cl.):** Treble clef, playing a sustained note.
- Violin (Vl.):** Treble clef, playing a sustained note.
- Viola (Vi.):** Treble clef, playing a sustained note.
- Cello (Vcl.):** Treble clef, playing a sustained note.
- Bass (B.):** Treble clef, playing a sustained note.
- Violoncello (Vcl.):** Treble clef, playing a sustained note.
- Double Bass (B.):** Treble clef, playing a sustained note.

**Measure 2:**

- Flute (Fl.):** Treble clef, playing a sustained note.
- Clarinet (Cl.):** Treble clef, playing a sustained note.
- Violin (Vl.):** Treble clef, playing a sustained note.
- Viola (Vi.):** Treble clef, playing a sustained note.
- Cello (Vcl.):** Treble clef, playing a sustained note.
- Bass (B.):** Treble clef, playing a sustained note.
- Violoncello (Vcl.):** Treble clef, playing a sustained note.
- Double Bass (B.):** Treble clef, playing a sustained note.

**Measure 3:**

- Flute (Fl.):** Treble clef, playing a sustained note.
- Clarinet (Cl.):** Treble clef, playing a sustained note.
- Violin (Vl.):** Treble clef, playing a sustained note.
- Viola (Vi.):** Treble clef, playing a sustained note.
- Cello (Vcl.):** Treble clef, playing a sustained note.
- Bass (B.):** Treble clef, playing a sustained note.
- Violoncello (Vcl.):** Treble clef, playing a sustained note.
- Double Bass (B.):** Treble clef, playing a sustained note.

**Lyrics (German):**

50 *accel.* *Largamente*

without knowledge of thy  
Ger. non kannst du an ver-

50 *moed.* *schmahn,* *accel.* *Largamente.*

Reich im ter-ror at thy  
Reich sein Le-ben auf das

*mf cresc. molto* *mf cresc. molto* *mf cresc. molto* *mf cresc. molto*

*50*

Handwritten musical score for "Die Waise" by Franz Schubert. The score is for a full orchestra and includes vocal parts for Soprano, Alto, Tenor, and Bass. The tempo is marked "accel." and the dynamics include "p" (piano) and "cresc." (crescendo). The lyrics are in German: "Die Waise hat sich der Glückseligkeit, er muß vor- gehen." The score is written in 3/4 time and features various musical notations such as notes, rests, and dynamic markings.

*Animato.*

51

*poco riten.*

*Allegro molto agitato.*

*G.P.*

1. Fl. *ffz*

2. Fl. *ffz* *muta 2<sup>o</sup> in B<sup>mo</sup>*

1. Cl. *ffz*

2. Cl. *ffz*

Cell. *f*

1. Bass. *ffz*

2. Bass. *ffz*

1. Hr. *ffz*

2. Hr. *ffz*

3. Hr. *ffz*

4. Hr. *ffz*

Trop.

Trb. *ffz*

E. *ffz*

Tuba. *ffz*

*Animato.*

51 *Jolan.*

*poco riten.*

*Jolan blows a harsh, powerful note. Jolan bläst einen scharfen, mächtigen Ton.*

*musica? Muth!*

*Allegro molto agitato.*

*G.P.*

Fl. *ffz*

Fl. *ffz*

Cl. *ffz*

Cl. *ffz*

Cell. *ffz*

1. Bass. *ffz*

2. Bass. *ffz*

1. Hr. *ffz*

2. Hr. *ffz*

3. Hr. *ffz*

4. Hr. *ffz*

Trop.

Trb. *ffz*

E. *ffz*

Tuba. *ffz*

*Animato.*

51

*G.P.*

*Allegro molto agitato.*

Fl. *ffz*

Fl. *ffz*

Cl. *ffz*

Cl. *ffz*

Cell. *ffz*

1. Bass. *ffz*

2. Bass. *ffz*

1. Hr. *ffz*

2. Hr. *ffz*

3. Hr. *ffz*

4. Hr. *ffz*

Trop.

Trb. *ffz*

E. *ffz*

Tuba. *ffz*





52

Fl.

Basson

Hr.

Vcl. I

Vcl. II

Vcl. III

Vcl. IV

2.B.

*Solo.*

*The score gradually becomes brighter.*

*dim. e ritard.*

*Dolce*

*dim. e ritard.*

*Il post upon it!*

*can not play this pipe.*

*Ver - lacht sei das Ding!*

*raus kommt ja kein Ton!*

*Die Feine wird nach und nach heller.*

*Tranquilla*

*I.*

Oh! that I could play the strain that en- ters now with- in my  
 Ohr! köm! ich nur Al- le spi- len was in mei- ner See- le

*Tranquilla.*

*p*

*meno mosso ed espress.*

*p*

*Oh! mis- er-  
 Unglück- li-*

*Tranquilla*

*p*

rit. a tempo

ten legs at 8, with bowed head.  
Zehn laßt die Hefse fallen, seine Augen sehen sich fest auf eine 777. Verwundung die sich vor ihm erhebt.

It is the strain I heard within my  
In meiner See- le hat's schon so er-

rit. a tempo

Bass  
 Vi.  
 T.  
 Viol.  
 Vla.  
 Vcll.

soul What glances vis- ion thus be fore me  
 hint. Wie wunder schön! Die her-liche Er-

sing! The ver-y picture of my latest wish ap-  
 schen- nung! Ver-wirk-licht seh' ich, was so oft im Traum! ich

*mp* *mp* *mf*

Fl.  
 Engl.  
 Hr.  
 Bass  
 Kl.  
 Trp.  
 Trb.  
 Tuba  
 Hep.  
 T.  
 Vi.  
 Vla.  
 2.B.

*poco rit.* *a tempo*

*54*

*p dolce*

*mf* *mf* *a tempo*

*poco rit.* *a tempo*

*54*

*a tempo*

*poco rit.* *a tempo*

pearls, Like a cur- tain the forest around me parts and the  
 sah, Wie der He- bel verschwindet jetzt der Wald, sind da-  
 poco rit. *a tempo*

*poco rit.* *a tempo*

*54*



poco a poco animato

4. Fl.

Engl. Hr.

Cl. 1 in B $\flat$

Bass

Hr.

Hrp.

J.

peace - full vai - ley les be - fore. There are the  
 An - ten ing the mil - le Thal. In mid the

Vla.

Vcl.

*p*

2 Fl.

Engl. Hr.

Cl. 1

Bass

Hr.

Hrp.

J.

mead - ows won by my toil There ex - en  
 An. en mit Schwei - ße be - kahl! Ich seh' mich

Vla.

Vcl.

2. Fl.

1. Fl. 1. *mf*

2. Fl. 2. *mf*

Ob. *mf*

Engl. H. *mf* *remata 2 in Oboe*

Cl. *mf*

Bass. *mf*

Trp. *mf*

Tromb. & Tuba *mf*

J. *f*

now I see myself telling them strong horses I drive And be-  
 selbst, da geh' ich ja hin und her. fort rennt auch mein Herd. Im Vor

Fl. 1. *mf*

Fl. 2. *mf*

Ob. *mf*

Cl. *mf*

Bass. *mf*

Trp. *mf*

Tromb. & Tuba *mf*

J. *f*

55

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.

Bassoon 1. 2.

Trp. 1. 2.

Tbn. 1. 2.

Tuba

Timpani

V. 1. 2.

Vi. 1. 2.

Vcllo 1. 2.

Db. 1. 2.

Lyrics:

German: *Ich hab' dich lieb, du bist mein Schatz, und ich hab' dich lieb, du bist mein Schatz.*

English: *I love you, you are my treasure, and I love you, you are my treasure.*



1. Fl. *mf* *f* *sfz*

2. *mf* *sfz*

1. Ob. *sfz*

2. *sfz*

Cl. *mf* *f* *sfz*

Bassoon *mf* *f* *sfz*

Fl. *mf* *f*

Trp. *mf* *f* *mf*

Trb. *f* *mf*

Tuba *f*

T. *work; and my soul re-join us in the pursuit of my strength I*  
*Fried, Mei-ne See-le zu-belt, sich so kräftig zu sein. Ich (er)*

Vi. *f*

Vla. *div* *f*

Vcll. *f*

2. B. *f*

*Calando.*

1. Fl. *ffz* *f*

2. *ffz* *f*

1. Ob. *ffz* *f*

2. *ffz* *f*

Cl. *ffz* *f*

Bass *ffz* *mf*

Hr. *f* *mf* *dim. sempre* *p*

Tpr. *f*

Trb. *f*

2. *f*

Tuba *f*

*Calando*

T. *ff*

raise my storming face in thanksgiving to the sun as he sets behind the hills.  
 he - be mein Ge-sicht und sag' Dank vor Lie - ben Sonn' die so lei - se un-ter-geht.

Hr. *ff* *mf* *dim sempre*

Va. *ff* *mf* *dim sempre* *unis*

Vcl. *ff* *mf* *dim sempre*

2. B. *ff* *mf* *dim. sempre*

A handwritten musical score on aged paper, featuring multiple staves for instruments and one for a vocal part. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like 'p' (piano), 'mf' (mezzo-forte), 'pp' (pianissimo), 'rit.' (ritardando), and 'cresc.' (crescendo). There are also performance instructions in Italian, such as 'Meno mosso e tranquillo molto'. The handwriting is elegant and characteristic of early 20th-century composers. The score is divided into measures by vertical bar lines, and some parts include slurs or breath marks. The overall appearance is that of a working draft or a composer's manuscript.

[illegible]



Handwritten musical score for "The Nao-ia" by J. S. Bach. The score is for a full orchestra and includes vocal parts. The instruments listed on the left are Flute (Fl.), Bassoon (Bsm.), Clarinet (Klar.), Trumpet (T.), Violin (Vcl.), Viola (Vla.), Cello (Vcll.), and Double Bass (2. B.). The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in G major and 3/4 time. The lyrics are in German and English. The tempo is marked "Allegro". The score is handwritten on aged paper.

Handwritten musical score for "The Rose Tree" (Die Rose, die Rose, die Liebeli). The score is written on 18 staves, including vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in German and English. The score includes dynamic markings like "p" (piano) and "dim." (diminuendo), and tempo markings like "poco ritard." (poco ritardando). The piece is in 3/4 time and consists of 28 measures.

5<sup>te</sup> Molto animato ed appassionato.

Full orchestral score for measures 1-5. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bass.), Horn (Hr.), Trumpet (Trp.), Trombone (Trb.), Harp (Hrp.), Violin (V.), Viola (Va.), Violoncello (Vcl.), and Double Bass (Cb.). The key signature is one flat (B-flat major or D minor). The tempo and mood are marked "Molto animato ed appassionato". The score features various dynamics including *pp* (pianissimo), *mf* (mezzo-forte), and *ppp* (pianississimo). The Harp part has a melodic line with triplets. The Violin and Viola parts have a rhythmic pattern. The Double Bass part has a simple bass line. The score is written in a standard musical notation with a common time signature (C).

5<sup>ta</sup> Molto animato ed appassionato.

Continuation of the full orchestral score for measures 6-12. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bass.), Horn (Hr.), Trumpet (Trp.), Trombone (Trb.), Harp (Hrp.), Violin (V.), Viola (Va.), Violoncello (Vcl.), and Double Bass (Cb.). The key signature is one flat (B-flat major or D minor). The tempo and mood are marked "Molto animato ed appassionato". The score features various dynamics including *f* (forte) and *pp* (pianissimo). The Harp part continues its melodic line. The Violin and Viola parts continue their rhythmic pattern. The Double Bass part continues its simple bass line. The score is written in a standard musical notation with a common time signature (C).



*Molto animato.  
accelerando e cresc. molto*

Fl. *f* *ff*

Picc. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bass. *f* *ff*

T. Bn. *f* *ff*

Hr. *f* *ff* *accelerando e cresc. molto*

Trp. *f*

Trb. & Tub. *f*

Temp. *p* *ff* *molto in G. B<sup>4</sup>*

S. Dr. *f*

I. *all' leave all' and come to me!  
her! zu mir! Ach komm zu mir!*

*Molto animato.*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bell. *f* *ff*

T. B. *f* *ff*

*Molto animato.*

(Full light)  
(Volles Licht)



*Allegro molto e furioso*

1st. *ffz*

2nd. *ffz*

Ob. *ffz*

Cl. *ffz*

Bass. *ffz*

T. B. *ffz*

Hr. *ffz*

Trp. *ffz*

Trb. & *ffz*

Tub. *ffz*

Timp. *ffz*

S. Dr. *ffz*

B. Dr. *ffz*

Cymb. *ffz*

*The Old One recovers his pipe.  
Der Alte erlangt die Pfeife wieder.*

*Allegro molto e furioso.*

*Allegro molto e furioso.*

*stringendo*

*Molto Largamente.*

1. Fl. *f cresc. molto*

Picc. *f cresc. molto*

Ob. *as. f cresc. molto*

Cl. *as. f cresc. molto*

Bass. *f stringendo*

D. Bn. *f cresc. molto*

He. *f stopped*  
*f cresc. molto*  
*stopped*

Trp. *open*

Tub. *a2*

Tub. *a2*

Temp. *stringendo*  
*f cresc. molto*

S. Dr. *p*

B. Dr. *p*

Cymb. *tra*

Trp. *stringendo*

Trp. *Molto Largamente.*

Vl. *divisi*

Vla. *divisi*

Vcll. *f cresc. molto*

B. B. *f stringendo*

*remista in 2. Fl.*

*mista 2. in Engl. Horn.*

*mista Cl. 2 in Bass Cl.*

*tra*

*mf cresc. sempre*

*divisi*

*divisi*

*Molto Largamente.*

58 *Moderato* *Tranquillo.*  
*molto.*

nitard.

malto.

[illegible]

ritarí.

58 Moderato Tranquillo.  
molto.

molto.



[illegible]



Bar. *mf* *p*

T. Br. *p*

Kl. *mf* *p*

Trp. *p*

Trb. & Trb. *p*

Krpo. *mf* *p*

T. *mf* *p*

O.O. D. Alte. *mf* *p*

Kell. *mf*

*Listen a-garr, Hörn mich an!* *and see what you have done. und sieh was ich ge-schehn.*

*The Old One plays upon the Pipe, bawling slowly up the stage, and finally disappearing through Entrance.*  
*Der Alte spielt auf der Pfeife, geht langsam rückwärts, und schließlich verschwindet er durch den mittleren Eingang.*

60

1. Fl. *pp* *mp*

2. *pp* *mp*

1. Ob. *pp* *mp*

Kl. *pp* *mp*

Krpo. *pp* *mp*

T. *pp* *mp*

*Al-garr the mag-ic spell es die sie steal-ing.*  
*Der Za-u-ber hält mich fest, ich fühl es wie-der.*

*con Lard sul ponticello*

Ma. *pp* *mp*

60





[illegible]

Molto meno mosso.

62 ritardando

1. Fl. *ffz*

Rec. *ffz* *mula Rec. in 2. Fl.*

Ob. *ffz*

Cl. *ffz*

Ban. *ffz* *ar* *ffz* *ritardando* *1<sup>ro</sup> a tempo*

S. Ban. *ffz* *ffz*

Hr. *ffz* *f*

Harp. *ffz*

62

I. *(Recit. ad lib.)* *ffz* *ritardando* *mf* *atempo* *Dolce e tranquillo*

*Is she then dead?* *Oh! nay! nay! she* *smiles, — Are they*

*For me never dead?* *Nein! Nein! Nein! Sie* *left! — Will man*

Fl. *ffz* *colla voce f* *ffz = p* *Molto meno mosso.* *Divisi*

Fl. *ffz* *colla voce f* *ffz = p* *1<sup>ro</sup> a tempo* *pp sempre*

Vla. *ffz* *colla voce f* *ffz = p* *pp*

Vcl. *ffz* *colla voce f* *ffz = p* *pp* *atempo*

S. B. *ffz* *colla voce f* *ffz = p* *pp*

62 ritardando

Molto meno mosso.



1. Fl.

2.

1. Ob.

2.

1. Cl.

2.

Bass

No.

Step.

T.

leave her all a - lone. — She thinks of me and smil - ing sweet - ly,  
 läßt sie ganz al - lein. — Sie denkt an mich und lä - chelt süß im

Tr.

Ma.

Tr.

D.B.

*pizz.*

*p*

63 *Sempre più animato.*

1. Fl. *mf* *p*

2. Fl. *mf* *p*

1. Ob. *mf* *p*

2. Ob. *mf* *p*

1. Cl. *mf* *p*

2. Cl. *mf* *p*

Bass. *mf* *p*

1. Hr. *mf* *p*

2. Hr. *mf* *p*

Harp. *mf*

T. *mf*

*sings.* \_\_\_\_\_

*chitat.* \_\_\_\_\_

W. *mf* *p* *f* *p*

Ma. *mf* *p* *f* *p*

Vcll. *mf* *p* *f* *p*

2. B. *mf* *p* *f* *p*

*arco*

63 *Sempre più animato.*

63 *Sempre più animato.*

Now she hears my  
Doch sie hört mich

Handwritten musical score for "The Rose Tree". The score is written on ten staves, each labeled with an instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

**2 Fl.**  
**2 Ob.**  
**2 Cl.**  
**2 Bass.**  
**Hr.**  
**T.**  
**M.**  
**Ma.**  
**Bli.**  
**D. B.**

*Lyrics:*  
 voice ———  
 w — fen.  
 calling as I pass  
 "Wie ich so e — ben  
 called to her to  
 ref. "Hör — her, hör.  
 come ——— to  
 her, ——— zu

*Molto agitato.*

2 Fl.  
2 Ob.  
2 Cl.  
2 Bassn.  
Hr.  
T.  
V.  
Vla.  
Celli  
D.B.

*Molto agitato.*

me: mir.  
The ris- es from her bed, she will o'bey my voice!  
lie sleight aus ihrem Bett sie thut wie ich be- fehl!

*Molto agitato.*



6/4 (1. b)

Fl.

Ob.

Bassn.

Hr.

T.

Vl.

Vla.

Vcl.

D.B.

Stop, Kao. ra, halt! Kao. ra!

Stop! halt!

He! der net comee' Ah! komm' nicht hier!

157

*poco allargando*  
*al*

Cl. *f*

Ban. *f*

Hr. *mfz*

T. *cresc.*  
fe - ver blaz - es on her cheek. — — — — — *f* he - turn, re - turn, be -  
The - ber flammt in ih - rem Blick — — — — — zw - rick, zu - rick, Se -

H. *cresc.*  
*f*

Ma. *cresc.*  
*f*

Mll. *cresc.*  
*f*

S.B. *cresc.*  
*f*

*poco allargando*

*poco allargando*

T. *f*

Cl. *f*

Ban. *f*

Hr. *fz*

T. *f*  
lov - ed! She breathes my name, — — —  
lieb - te! Sie ruft zu mir!

H. *f*

Ma. *f*

Mll. *f*

S.B. *f*

65 *sempre più animato ed agitato*

Bass. *stopped* *open. mf* *stopped* *open. mf*

1. Fl. *stopped* *open. mf* *stopped* *open. mf*

2. Fl. *stopped* *open. mf* *stopped* *open. mf*

Trb. & Sub. *stopped* *open. mf* *stopped* *open. mf*

T. *mf* And now the forest dark re ceives her, see! she falls! The cruel stories have cut her And nun verschwindet sie im Wal- de! O weh! sie fällt! Auf ihrer Hin- ne fliegt ja

M. *pp* *pp* *pp* *pp*

65 *sempre più animato ed agitato*

Fl. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Ob. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Cl. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Bass. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Trb. *stopped* *open* *mf* *stopped* *open* *mf* *stopped* *open*

Sub. *open* *mf* *open* *mf* *open* *mf* *open* *mf*

T. head, Her thin robe by the thorns is torn, she furls the i - cy Blush, ger- ris- sen ist ihr him- mes Kleid, sie geht durch eis- gen

M. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vcll. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

D.B. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

(plan turning, rushes up stage and matches Naoria approach.)  
(plan wendet sich um, dirigiert nach dem Th. hergegrüsst und beobachtet sie, um sich zu nähern.)



66 Poco Largamente.

Handwritten musical score for "Saco Largo menbre." The score is written on aged, yellowed paper and includes the following parts and lyrics:

- Dr.** (Drum): Features rhythmic patterns with notes and rests.
- Cl.** (Clarinet): Includes melodic lines with dynamic markings like *f* and *sfz*.
- Bass**: A single bass line with notes and rests.
- Hr.** (Horn): Includes melodic lines with dynamic markings like *f* and *sfz*.
- Trp.** (Trumpet): Includes melodic lines with dynamic markings like *f* and *sfz*.
- Tub. & Tbn.** (Tuba and Trombone): Includes melodic lines with dynamic markings like *f* and *sfz*.
- T.** (Tenor): Includes the lyrics "stream, stream." and "she scales the rock." in English, and "Klamm sie klet- tert." in German.
- Vi.** (Violin): Includes the lyrics "Oh! Nao- Nao." in Portuguese.
- Viola**: Includes the lyrics "Oh! Nao- Nao." in Portuguese.
- Cell.** (Cello): Includes the lyrics "Oh! Nao- Nao." in Portuguese.
- D.B.** (Double Bass): Includes the lyrics "Oh! Nao- Nao." in Portuguese.

The score is written in a mix of English, German, and Portuguese lyrics. The tempo is marked "Saco Largo menbre." at the top right. The score is divided into measures by vertical bar lines, and the lyrics are written below the corresponding staves.

66 Poco Largamente. *f*

[illegible]

Handwritten musical score for the opera "Die Lorelei" by Carl Maria von Weber. The score is for a full orchestra and vocal soloists. It includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Bass.), Double Bassoon (D. Bass.), Violin (V.), Viola (Vla.), Violoncello (Vcll.), and Double Bass (D. B.). The tempo and mood markings are "ritard." (ritardando) and "Andante". The key signature is one sharp (F#). The score is written in German and includes the title "Die Lorelei" at the top. The lyrics are in German and English. The score is handwritten and shows signs of age, with some ink bleed-through and corrections.

[illegible]







*poco.riten.*

1. Fl. *p*

1. Ob. *p* *mf*

1. Cl. in B $\flat$  *p* *mf* *poco.riten.*

Hr. 1. *mf* *mf* *2. p* *mf*

J. *mf*

Love you so Tho' heedless near bring such mis- for-tune! I did not know.  
 liefs ge- hebt, Und bring' Ihr doch nur Dem und Un- glück! Ich ahnte nichts.

Vcl. *mf* *poco.rit.* *con.sord.*

Vla. *mf*

Ku. *p* *poco.rit. mf*

**Molto moderato**  
a tempo

1. Fl. *pp*

1. Ob. *pp*

English Horn *pp*

1. Cl. *pp*

Hr. 1. *pp*

**Flavia.** *p*

**Molto moderato**  
a tempo

Dir. *pp*

O - ver the hills at ear- ly dawn The wind like a young man  
 Fröh- lich und fröh- lich über Berg und Thä- kann her- he der Wind zu

Vcl. *pp*

Vla. *pp*

Ku. *pp*

**Molto moderato**

Egl. No. 1. *mf*

N. *mf*

carre. ——— The wind is a friend to those who love ——— And he sang of your — re-  
 mir, ——— er heute mein Herz mein Freund er- ——— leut ——— And er- zähl- te viel von

Vcl. 1. *mf*

Vcl. 2. *mf*

*Scritto.* **69** *a tempo*

Egl. No. 1. *pp*

N. *pp*

turn. ——— My mother sat by my be- side ——— and  
 Dir, ——— Die Mutter sass mir zur Sei- te ——— sie

Vcl. 1. *f* *dim. molto* *pp*

Vcl. 2. *f* *dim. molto* *pp*

*poco rit.* *f* *dim. molto* **69** *pp a tempo*

Egl. No. 1. *cresc. sempre poco a poco*

N. *cresc. sempre poco a poco*

read from the ho- ly book, But, hea- ven have mer- cy, I on- ly heard your  
 las am der heil' - gen Schrift. Josh, Gott sei mir gnä- dig, ich hör- te Dich al-

Vcl. 1. *cresc. sempre poco a poco*

Vcl. 2. *cresc. sempre poco a poco*

Vcl. 3. *cresc. sempre poco a poco*

Vcl. 4. *cresc. sempre poco a poco*

*con l'ord.* *p* *cresc. sempre poco a poco*





ritard.

2 Fl. *mf* *pp*

1 Ob. *p* *pp*

Euph. *mf* *pp*

2 Cl. *mf* *pp*

Bass. *p* *pp*

Trp. *pp*

Trp. *pp*

Trp. *pp*

Nr. *p* *ritard.*

Tr. *pp* *div.*

Vla. *pp* *div.*

Ku. *f* *senza cord.* *pp* *ritard.*

Suddenly, as the holy bells  
Hörslich gleich einem Glockenklang

ring when God draws nigh,  
hörs ich dei-nen Ruf!

**20** *a tempo cresc.*

Nr. *f*

I heard you call to me - to come, and so, sweetheart, I came.  
Thunister, ge-liebten Mann, ich hör's dich ru-fen und ich kam.

*a tempo*

Tr. 1. *p* *cresc.*

Tr. 2. *div. p* *cresc.*

Vla. *p* *cresc.*

Tr. 1. *p* *cresc.*

Tr. 2. *p* *cresc.*

**20a** *a tempo*

*rit.* *rit.*

2 Cl. *rit.*

Bom. *dim. e rit.*

T. Bom. *dim. e rit.*

Hr. *dim. e rit.*

*Jolan.*

*Had I but known, be- loved - I would have spared you all this a - go - my.*  
*Hätt ich geahnt Ge- liebte, wär wohl der To - ver Kampf Dir jezt erspart.*

*dim. e rit.* *rit.*

*con Lento*

*con Lento*

*con Lento*

*con Lento*

*rit.*

**71** *Molto moderato ed espressivo.*

1. Ob. *pp*

Bom. *pp*

T. Bom. *pp*

Hr. 1. *pp*

Hr. 2. *pp*

*Maia.* *p*

*Love that you shall cease to love me, There is no pain I fear. — So*  
*Wenn Du mir nur brennst gut bist, für mich gibt es keine Pein. — So*

**71** *Molto moderato ed espressivo.*

*con Lento*

*pp*

**71** *Molto moderato ed espressivo.*



Handwritten musical score for "The Song of the Lark" by Charles Villiers Stanford. The score is for a full orchestra and voice. It features a vocal line with lyrics in English and French, and various instrumental parts including strings, woodwinds, and brass. The music is in 3/4 time and D major. The lyrics are: "long have I want - ed, The / sang might not see, The /". The score is handwritten on aged paper with multiple staves and includes dynamic markings like "pp" and "p".

[illegible]



72

*poco rit.*

1. Ob. *pp* *pp* *pp*

Egt. Hr. *pp*

2. Hr. *pp*

3. Horn *pp*

Hr. 1. *stopp.* *stopp.* *pp*

Hr. 2. *poco riten.*

Nr. *poco rit.*

Dream, — that, now fa- ding, — will leave an- o- ther bond, — en- dear- ing sleep.  
 Hand, — vorbei ist es. Und wenn der Traum ver- geht, — im Schlaf gibst Ruhe,

Vcllo *pp*

Vcllo 3 *pp*

72 *poco rit.*

*a tempo, ma meno mosso*

Egt. Hr. *pp* *molto m-4*

Hr. 1. *pp* *pp* *pp* *molto m-4*

Nr. *pp* *pp* *pp* *molto m-4*

Ah! hold me closer, To - lan; you'll leave me never more,  
 Ah! halt' mich tie-fer To - lan! Lass' mich nur nicht al-lein.

Vcllo *a tempo, ma meno mosso* *pp* *sul pont.* *mf*

Vcllo 3 *pp* *sul pont.* *pp*

D. B. *pp* *a tempo, ma meno mosso* *pp*

73

poco a poco più moto e cresc.

Handwritten musical score for the piece "L'Espresso" by Franz Liszt. The score is written on ten staves, with the following parts and markings:

- Coe. (Cello):** Treble clef, key of D major, 4/4 time. Markings: *mol. in d.*
- Cl. (Clarinet):** Treble clef, key of D major. Markings: *mp*
- Bari. (Baritone):** Bass clef, key of D major. Markings: *mp*
- Fl. 2 (Flute 2):** Treble clef, key of D major. Markings: *mp*
- Harp:** Grand staff (treble and bass clefs), key of D major. Markings: *mf*
- V. (Violin):** Treble clef, key of D major. Markings: *mf teneramente*
- Vc. (Violoncello):** Bass clef, key of D major. Markings: *p espressivo molto senza timbre*
- Fla. (Flute):** Treble clef, key of D major. Markings: *div. armon. all. tone*
- Fid. (Fiddle):** Treble clef, key of D major. Markings: *p*
- G. 2 (Guitar 2):** Bass clef, key of D major. Markings: *pizz.*

The score includes the following lyrics in Italian and German:

say that it is so  
Mann, verpfeichst mir,  
Why do you look at me with tear - ful eyes?  
stürre mich nicht so traurig an,  
And yet so qui - et - ly.  
In mei - ner Einsamkeit.

The score is marked with "poco a poco più moto e cresc." at the bottom of the first and second systems.

73 poco a poco più moto e cresc.

[illegible]





[illegible]

Handwritten musical score for "The Rose Tree" (Die Rose, die du bist lieblich und fein). The score is written on aged, yellowed paper and includes parts for several instruments and a vocal soloist.

**Instrumental Parts:**

- Dom. (Domino):** Marked *poco rit.* and *Moderato molto.* It features a melodic line with triplets and slurs.
- Hr. 1. (Horn 1):** Also marked *poco rit.* and *Moderato molto.* It plays a similar melodic line to the Domino.
- Org. (Organ):** Features a complex, rapid accompaniment with many beamed sixteenth notes.
- Fl. (Flute):** Marked *Masiva.* It has a melodic line with some grace notes.
- Vla. (Viola):** Marked *poco rit. e dim.* and *Moderato molto. a tempo.* It plays a melodic line with slurs.
- Vcl. (Violoncello):** Marked *poco rit. e dim.* and *Moderato molto.* It plays a melodic line with slurs.
- S. B. (Soprano Bass):** Marked *poco rit. e dim.* and *Moderato molto.* It plays a melodic line with slurs.

**Vocal Soloist:**

The vocal soloist part is written in a single line with lyrics in German and English. The lyrics are:

See! To - lan! All the ro - es have come  
 Shaw! To - lan! Schon in Blü - Men sind die

The score includes various musical notations such as slurs, triplets, and dynamic markings like *pp* (pianissimo) and *ppp* (pianississimo).

Fl. *p* *mf* *mf*

Cl. *p* *mf* *mf*

Bass. *mf* *mf*

Hr. 1. *mf* *mf*

Trp. *mf*

Trp. *mf*

N. *mf* *mf*

Vla. *mf* *mf*

Vcl. *mf* *mf*

*set* *to* *Dance* *upon* *our* *wed-* *ding* *day*  
*hos(en)* *the* *for* *our* *mar-* *ried* *holy-* *day.*

Cl. *p* *pp* *pp*

Bass. *pp* *pp*

Hr. 1. *pp* *pp*

Trp. *pp* *pp*

Trp. *pp* *pp*

N. *pp* *pp*

Vla. *pp* *pp*

Vcl. *pp* *p*

*Here's* *one* *for* *you* *and*  
*the!* *more* *our* *and*

*poco allargando*

2 Fl. *p* *pp* *mf*

2 Cl. *p* *pp* *mf*

2 Bass *p* *pp*

Hr. 1 *p* *pp*

2 Trp. *p* *pp*

Trp. *pp*

V. *p* *pp*

Vcl. *p* *pp* *mf*

Vcl. *pp* *poco allargando* *mp* *pp*

ei - ry, ev - ry day you shall have one for just a kiss. Ah! To - ian, —  
 je - ren, je - ren Tag, für ev - ren küß be - kommst du Blum'n. Ah! To - lan,

2 Fl. *pp* *m.* *dim. e ritard.* *ppp* *muta in B<sup>b</sup>*

2 Cl. *pp* *ppp*

Trp. *pp* *ppp* *dim sempre e rit.*

V. *pp* *ppp*

J. *pp* *ppp* *tenacemente* *(They kiss)* *(Sie küßten sich)*

Vcl. *p* *mf* *Ma - ia!* *espress.*

Vcl. *pp* *mf* *dim sempre e rit.*

is it her dear tenement! *pp* *tenacemente* *(They kiss)* *(Sie küßten sich)*



Handwritten musical score for "The Rose Tree" (Op. 15, No. 1) by Franz Schubert. The score is for voice and piano. It features a vocal line with German and English lyrics, and piano accompaniment for the right and left hands. The tempo is marked "Lento molto" and the key signature is one sharp (F#). The score includes dynamic markings like "pp" and "ppp", and performance instructions like "stopped sempre" and "open". The lyrics are: "We have not lost a sin - gle lamb, and see! - how star - dy lit - tle. Es fehlt uns ja kein ein - z'ges Lamm, und sieh! - wie stramm der klei - ne."

*Lied der Nacht.*  
Op. 148. No. 1.

*Voc.*  
Zu - lan - te ist so - lan wälsch!  
Your love and mine  
So - lan wälsch!  
This one's - ay ev' - ning we will  
be - fore a - bode we - den we am

*P.*  
*poco cresc.*  
*p*  
*poco cresc.*  
*mf*

2 Fl. *mf*

2 Cl. *mf*

2 Horn. *p*

Hr. 2

Trp. *mf*

V. *mf*

Vla. *p*

Vcll. *mf*

76

sit with-in our bosom, — — and watch him as he grows — — to man hood, —  
 Hier zu-sam-men sein, — — und wenn der Bub zum Eh — — ren-mann wird, —

2 Fl. *p*

2 Cl. *p*

2 Horn. *p*

Hr. 2

Trp. *p*

V. *p*

Vla. *p*

Vcll. *p*

76

— — grows up to hon-est man-hood, his band.  
 — — zu-sam-men wer-den wir uns frei-er.

Vla. *p*

Vcll. *p*





Ob. *mf* *p* *mf*

Bass.

Cl. 1, 2 *mf* *p* *mf*

Hrp. *mf* *mf*

V. *mf*

T. *mf*

but your strength re-vealed.  
hoch in Dei-ner Kraft.

Abg. strength would part with, but your hopes in-cent-ive.  
Bei - - ner Hoff - rung find' ich, was mir Kraft gibt.

Vc. *mf* *p* *mf*

Vla. *mf* *p* *mf*

Kl. *mf* *p* *mf*

B. *mf* *p* *mf*

Bass. *mf*

Cl. 1, 2 *mf*

Hrp. *mf*

V. *f*

T. *f*

Abg. hope is but the know ledge of your will.  
Das Hoff' ich nur, was Du be-gehrt und willst.

Vc. *f*

Vla. *f*

Kl. *f*

B. *f*

*78* *mf* *espress.* *appassionato*

Fl. *mf*

Cl. *mf*

Bass. *mf*

Hr. 1. 2.

Hrp.

I. *f* *appassionato*

All that is dear in life you are ex-press-ing!  
 al-ler was ich in Le-ben schät-ze brin-gen!

Vi. *mf*

Vla. *mf*

Vcllo. *mf*

B. C. *mf*

*78* *mf* *espress.* *appassionato*

*Ob.* *mf* *espress.*

Cl. *mf*

Bass. *mf*

N. *f*

Naught to ex-press have I but love of you  
 Nur mei-ne Lie-be bring' ich dir als That.

Vi. *mf*

Vla. *mf*

Vcllo. *mf*

B. C. *mf*



Fl. *mf*  
 Ob. *p*  
 Cl. *mf*  
 Bass. *mf*  
 Hr. 1. *f*  
 Hr. 2. *f*  
 J. *f*  
 T. *mf*  
 Tr. *mf*  
 Vla. *mf*  
 Vcl. *mf*  
 C.B. *mf*

*They sing with increasing ecstasy. f*  
*Es singen mit steigender Ekstase.*

Then by one kiss we cease to be de - vi - ed!  
 Kis - se mich; dann ver - ei - nigt mich wir e - - wig!

Then by one kiss we both shall be u - not - ed.  
 Kis - se mich nur! Die then - nen wir uns wie - - der



79 *poco rit.* *a tempo* 1. 2.

*Fl.* *mf* *f*

*Ob.* *mf*

*Cl.* *mf* *f*

*Bass.* *mf*

*Tr.* 1. 2. *mf* 3. 4. *mf*

*N.* *poco rit.* *f*  
*My soul's sal-va-tion, my soul's sal-va-tion lies in*  
*Durch mei-ne Lie-be, durch mei-ne Lie-be kommt die*

*J.* *mf* *f*  
*My life's sal-va-tion, my life's sal-va-tion*  
*Durch mei-ne Lie-be, durch mei-ne Lie-be*

*Vc.* *poco rit.* *mf* *f*

*Via.* *ff* *mf* *div.*

*Vcl.* *ff* *mf* *f*

*B.* *ff* *mf* *f*

*poco rit.* *79 a tempo* *f*

a tempo stringendo

ritard.

Handwritten musical score for orchestra and voices. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bass.), Horns (Hr.), Trumpets (Tup.), Trombones (Tub. & Tub.), Timpani (Timp.), Harp (Hrp.), Violins (V.), Viola (Vi.), Cello (Vcl.), and Double Bass (Fell.). The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in G major and 4/4 time. It features various musical notations including dynamics (f, ff, sf, sfz), articulation (accents), and performance instructions (ritard., a tempo, stringendo). The lyrics are in German and appear to be from a song cycle or opera.

*poco a poco  
allargando*

Fl.

Ob.

Cl.

Bass.

Hr.

Trp.

Tob. & Tub.

Trmp.

Hrp.

*Naoia falls exhausted in Tolan's Arms. Tolan supports her, leading her to mound, where he places her in reclining position, and kneeling behind mound, supports her head during the following scene.*  
*Naoia fällt erschöpft in Tolan's Arme. Tolan unterstützt sie und führt sie zu dem Erdhügel, wo er sie anlehnt; er kniet hinter dem Hügel, unterstützt ihren Kopf während der folgenden Scene.*

Hr.

Vla.

Vcll.

B.B.

*poco a poco  
allargando*





V. years, years, years hence, we will hold each o' thers hand as we do now, word as we  
 noch nicht, noch nicht, ko- ren wir hier, hand in hand, god so wie heut, und wie ge-

Vc. *mf*

Vla. *mf*

Vcll. *mf*

G.B. *mf*

V. need be, fore you went a way. Ah! To - lan, So not go a-  
 abah! als Du zu Hau-se warst. Ach! To - lan! Ich verlass mich

Vc. *p*

Vla. *p*

Vcll. *mp*

G.B. *p*

V. way! Oh, hold me do-zer, do-zer, Fear! With- out you it is  
 nicht! O, halt mich fest an dei- ner Brust! So Dunkel und so

Vc. *pp*

Vla. *pp*

Vcll. *pp*

G.B. *pp*

*from*  
*p* *crescendo sempre*

[illegible]

*colla voce*

*colla voce*

*agitato*

*p*

*colla voce*

Eg. Hr. 2 Hr. Bass Hr. Tromp. I. II. III. IV.

Lee, dearest! I will hold you close! The fire of my love shall keep you warm, Ah! dearest, Kao-ia!  
 Ge. Liebste! Ich! ich halt' dich fest! Und Dank meiner Lie-be wirst du warm, Ach Theuerste, Nao-ia!



*stopp.* *stopp.* *82 Tempo giusto. largamente e lamentoso*

*Fl.* *ob.* *Tab. & Tub.* *Tomp.* *J.* *Vla.* *Vcl.* *S.B.*

*Speak to me! your eyes, Kao-ia! Ah! my God, she's dead! He lowers her head gently on*  
*Sprecht an mir! Schau mir, Kao-ia! Ach! mein Gott, sie ist todt! Er legt ihren Kopf sanft auf*  
*senza fard.* *senza fard.* *Tempo giusto. largamente e lamentoso*

*Fl.* *Cl.* *Ob.* *Tab. & Tub.* *Tomp.* *Vla.* *Vcl.* *S.B.*

*the maid, and, weeping, buries his head in his hands*  
*der Kugel, und, weinend, hält seinen Kopf in seinen Händen.*

83 *Adagio*

*Fl.* *pp*

*Vi.* *pp*

*Tr.* *pp*

*Alph. Adagio.* (Ewes from the depths of the forest) B. Dieser Thier wird hinter der Scene gesungen. Der Effect für die Zuhörer soll passiv sein.  
 Elfen aus den Tiefen des Waldes)

See how in a - gony To - late binds her, she who but yes-ter-day was in full flower.  
 Sieh nun in To - des-kampf To - late in Thrä - nen, vor - bei ist Nas-ia's schö - ne Blüthen - zeit.

*Viol.* *p*

*Chorus* *Salamp*

See how in a - go - ny To - late binds her, she who but yes-ter-day was in full flower  
 Sieh nun in To - des-kampf To - late in Thränen vor - bei ist Nas-ia's schö - ne Blüthen - zeit.

*Ensemble (Ergänzung)*

**83 *Adagio*** (This Chorus is sung behind the scenes. The effect for the audience should be *pp*).  
 The Old One enters slowly from C. opening, advances to R. of C. and stands there.  
 Der Alte kommt langsam herein (Mittl. Eingang) geht rechts und bleibt dann stehen.

*Chor.*

He who an hour since re - velled in power!  
 Tröstlos nun steht er da und be - reut!

He who an hour since re - velled in power!  
 Tröst - los nun steht er da und be - reut!

*Old One. Der Alte.*  
*mf*

I wonder at the laws which I must  
 Mich wundert das Ge - setz, daß mich be -

*Tr.* *f* *div.* *p*

*Tr.* *f* *div.* *p*

*2. B.*

## Andante con moto - ma tranquillo molto.

Bass  
 Tr. 1  
 Tr. 2  
 J.  
 Viola  
 Violoncello  
 Double Bass

*keep.* (Solant flecking behind me and)  
*haarscht* (Solant knist hinter dem Kugel)  
 smooth the hair back from your  
 Sie la - then leg ich sanft zu

*ant. espress.*  
*espress.*

*pp* Andante con moto - ma tranquillo molto.

Bass  
 Tr. 1  
 Tr. 2  
 J.  
 Viola  
 Violoncello  
 Double Bass

brow, so you would have done for me when I was wea - ry.  
 sink, we Saw as für mich ge - than hätte ich, Ge - lieb - te.  
*cant. espress.*

*mf*

2 Vl.  
 Bass  
 Tr. 1  
 Tr. 2  
 J.  
 Viola  
 Violoncello  
 Double Bass

You were she for whom alone I la - bored. It has van ished all hat wurd um realm  
 Ach! für Dich allein hab ich ge - run - gen. Folgt ver - schwunden ist die wannige Welt,  
*cant. espress.*

*mf*



Fr. *mf*

Cl. *mf* *dim.* *p*

Bass. *p* *mf* *dim.* *p*

Tr. 1 *mf*

Tr. 2 *mf*

J. *mf* *dim.* *p*

*In which I used to lose my-self, as a dream is lost with in the depths of sleep.*  
*Wo. in ich mich oft ver-lor! Wie im Fuh-le oft der Traum verlo-ren geht*

Vi. *mf* *dim.* *p*

Vla. *mf* *dim.* *p*

Vcl. *mf* *dim.* *p*

2. B. *mf* *dim.* *p*

84

Fr. *mf*

Tr. 1 *p* *mf* *mf*

J. *mf* *mf* *mf*

*You who were as music on the wa - - ters! Were there no s - thers*  
*Wie die Me- lo-die aus Meer-re wusch! War! Musi-ke denn ge-a-de*

Vi. *pp* *p* *mf*

Vcl. *p* *mf*

2. B. *p* *mf*

Handwritten musical score for "The Rose Tree" (Op. 19, No. 1). The score is written on five staves: Ob. (Oboe), Fl. (Flute), I. (Violin I), II. (Violin II), and III. (Violin III). The tempo markings are *poco rit.* and *a tempo*. The lyrics are in English and German. The English lyrics are: "who could not love as we have loved, that God should let you die and leave me dead?". The German lyrics are: "wer liebe k<sup>o</sup>nn<sup>t</sup> nicht liebt<sup>e</sup> wie wir: Nun da du k<sup>o</sup>nn<sup>t</sup> nicht<sup>t</sup> bist, bin ich auch k<sup>o</sup>nn<sup>t</sup> nicht<sup>t</sup>". The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *p*.

Handwritten musical score for "The Rose Tree" (Der Rosenstock) by Franz Schubert, Op. 149, No. 3. The score is for a full orchestra and voice. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bass.), Horns (Hr.), Trumpets (Tromp.), Violins (V.), Violas (Va.), Cellos (Vcl.), and Double Basses (G.B.). The music is in 2/4 time and features a variety of dynamics and articulations. The lyrics are in both English and German. The score is marked "cres. ed accelerando" and "animato".

**Lyrics:**

Engl. You were she who was to bear me child - - -  
 Germ. Kind, der solltest Du mir doch ge - b' - ren.

**Tempo/Character:** cresc. ed accelerando, animato





*Allegro con fuoco e risoluto.*

1. Fl. *ff* *muta 2 in Piccolo* *f* *ff* *f* *ff*

2. Fl. *ff* *f* *ff* *f* *ff*

Ob. *ff* *f* *ff* *f* *ff*

Cl. *ff* *f* *ff* *f* *ff*

Bom. *ff* *f* *ff* *f* *ff*

S. Bom. *ff* *f* *ff* *f* *ff*

Hr. *ff* *f* *ff* *f* *ff*

Tup. *ff* *f* *ff* *f* *ff*

Trb. & Trb. *f* *ff* *f* *ff* *f* *ff*

Timp. *ff* *f* *ff* *f* *ff*

*Allegro con fuoco e risoluto.*  
*Solan. f*

Where is this God? Where dwell - eth He? For I would take him by my hand and  
Gott es ein Gott! Wo atetzt er wohnt? Wenn ich ihn fassen könnte ging es

*Allegro con fuoco e risoluto.* *f*

86

Fl.

Picc.

Oboe

Clar.

Bassoon

Trumpet

Trombone

Tuba

Snare

Cymbal

Triangle

Soprano

Alto

Tenor

Bass

throat - the Him. You God! — If you have heard me on my knees, — Give thanks for ev - ry  
 schenken mit ihm! O! Gott! — we oft vor Dir hab' ich ge - kniet, — Aus Dank - barked für

86





*ritard.* *Meno mosso.*

*muta in Piccolo*

*colla voce*

*ritard.* *(Lautsprechend) (Laut gesprochen)*

*Meno mosso.*

*gold you're turned to lead  
all dein Summes Gold!*

*back in your making face and hear me  
mummes zu-rück und hö-re mich Dsch!*

*curse you!  
fluch-chen!*

*No, fool these  
Narr, Narr! es*

*ritard.* *colla voce* *ritard.* *colla voce*

*Meno mosso.*

*rit.* *Andante, molto sostenuto*

*rit.* *Andante, molto sostenuto*

*is no God, and I am all a - lone. (In despair)  
gibt kein Gott! Hier steh' ich ganz al-lein! (In Verzweiflung)*

*Andante, molto sostenuto*

*Andante, molto sostenuto*

*Andante, molto sostenuto*

Handwritten musical score for a hymn. The title at the top is "There is a God whose laws un-changing". The lyrics are written below the vocal line. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The organ part is marked with "p" (piano) and "mf" (mezzo-forte). The tempo is marked "And." (Andante). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is written on five staves. The lyrics are: "There is a God whose laws un-changing No man may hope to dis-  
Es gibt ein'n Gott, Der ew'ge Rich-ter, Ge- hor- sam- keit verlangt Der".

86  
 Fl.  
 Fl.  
 Trp.  
 O.C.  
 S. Alto  
 blew your one de- sire,  
 hast du klar ge- spiegt,  
 forced your own will up-  
 wie du es woll- - test;  
 auf pont  
 mf

88 *Largamente.*  
 Fl.  
 Fl.  
 Trp.  
 O.C.  
 S. Alto  
 on the or- dained way.  
 nicht wie Er's be- fahl!  
 Man has his will,  
 Wor apse- len will,  
*Largamente*  
 senza sord.  
 senza sord.  
 senza sord.  
 senza sord.  
 senza sord.  
 88 *Largamente*



1. *Tr.* *Allegro agitato.*  
2. *Tr.* *Allegro agitato.*  
*Ob.* *Allegro agitato.*  
*Cl.* *Allegro agitato.*  
*Bass.* *Allegro agitato.*  
*Hr.* *Allegro agitato.*  
*Trp.* *Allegro agitato.*  
*Tob. & Tuba.* *Allegro agitato.*  
*Temp.* *Allegro agitato.*  
*Hrp.* *Allegro agitato.*  
*Solo.* *Allegro agitato.*  
*O. O. D. Alto.* *Allegro agitato.*  
*Vi.* *Allegro agitato.*  
*Vla.* *Allegro agitato.*  
*Vcll.* *Allegro agitato.*  
*2. B.* *Allegro agitato.*

**No. 89**

*Tenore*  
*Basso*

*Vcllo*  
*Violoncello*

*Violino I.*  
*Violino II.*

*Viola*

*Dopp. Basso*

*not by some forced to mar all my life's happiness!*  
*Eich hat nur mir ge- wisst der böse Feind gerathet!*

*This unjust punish-ment is without reason*  
*Gesündigt hab ich nicht, trag' doch die Strafe.*

*meno mosso*

*f* *ff* *p* *mf*

**89**

22

String. molto furioso

mf cresc. molto

mf cresc. molto

mf cresc. molto

mf cresc. molto

f cresc. molto

f cresc. molto

(Rushes at Old One with staff raised for stroke him.)  
(stürzt auf den Alten zu und bedroht ihn mit seinem Rost.)

String. molto furioso

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

cresc. molto

String. molto furioso.

muta 2 in E.H.

Recit.

You shall now render my price for  
jeig a- ber sollst du für Al. les

*Andante moderato. ritard.* *a tempo*

90

*sfz* *mf* *p* *x* *colla voce*

*vengeance! büßen!*

*x) simultaneously with sound of Horn, the Old Bre raises warning hand to Jolan, who hebstates, with staff still raised.*  
*x) Gleichzeitig mit dem Klang des Waldhorns hebt der Alte seine Hand warnend gegen Jolan, der zögernd noch den Stock hoch hält.*

*Recit. mf*

*Strike, Jolan, if you think her soul demands revenge. Schlag! Jolan, wenn du glaubst die Nas-ia fordert Blut.*

*Andante moderato. ritard.* *a tempo*

*sfz* *p* *ritard.* *colla voce* *dir.* *sfz* *>*

90 *sfz* *p* *sfz* *>*

*Engl. H.* *ritard* *Engl. H.*

*pp dolce* *p*

*Cl.* *pp dolce* *p*

*Bass.* *pp dolce* *p*

*J.* *p*

*(Jolan lowers staff, then casts it away.)*  
*(Jolan läßt den Stock nieder, dann wirft er ihn weg.)*

*She was a beam from heaven. Sie war ein himmels-strahl.*  
*She was so holy and pure. Sie war so heil und rein.*

*She would forgiveness show, Sie wüßte wohl verzeihen.*

*dolce e apr. molto* *p* *ritard.* *pp* *mf* *pp* *ritard.* *con sord.*

*Vl.* *p* *pp* *ritard.* *con sord.*

*Vla.* *p* *pp* *ritard.* *con sord.*

*Vcll.* *p* *pp* *ritard.* *con sord.*

*p dolce* *pp* *mf* *pp* *ritard.* *con sord.*

*p* *pp* *p* *mf* *pp*



91

1. 2. 3. 4.

*He*

*T.*

my staff I throw a way.  
Den Stock werf ich von mir.

I'll do what she would do.  
Ich will nur was sie will.

*91*

*p* *allegro*

*Viol.*

*Vla.*

*Viol.*

*2. B.*

*91*

*p*

*(Tolan goes back to the mound and gazes longingly at Maria while listening to the birds' voices. (Sehnhungrig den Hügel und schauend Maria sehnsüchtig an indem er dem Elfen-Stock zuhört.)*

Andante.

*2. Fl.*

*Ob.*

*Cl.*

*B. m.*

*1. 2. 3. 4.*

*f* *p*

*Chorus.*

Lo! her death pur - is - fies.  
Durch den Tod wird man rein!  
Sie ist tot, er wird heil!

*Andante.*

*Viol.*

*Vla.*

*Viol.*

*2. B.*

Andante.

Score for Soprano (Sopr.) and Piano (Piano).

Lyrics:

Sopr. *Some is his mil-ful-ness, He becomes more strong.*  
*Ans ist's mit dem Er-gen-nim! Mäch-tig wird der Mann.*

Dynamic markings: *f*, *p*, *mp assr*, *poco a poco rit.*, *p*.

92

*Stesso tempo, tranquillo*

Score for Violin (Viol.), Viola (Viola), and Cello/Double Bass (Cello/Bass).

Lyrics:

Viol. *I saw a flower by the road - side, and*  
*Im Wal-de sah ich ein Veil - chen in*

Dynamic markings: *pp*, *p*, *mp*, *ppp*.

Tempo markings: *a tempo*, *remuata 2 in Cbre*, *Stesso tempo, tranquillo*.

Rehearsal mark 92.



Fl. *mf* *p*  
 Clar. *mf* *p*  
 Horn 2 *mf* *p*  
 T. *p*  
 rest - ed, It removed me el her, so pale and pure it was.  
 bli - the! The mein Schatzgenen sah es aus, so rein und lieb und bleich.

Vla. *mf* *p*  
 Viol. *mf* *p*

Fl. *p* *esp. rit.* *p* *f*  
 Clar. *p* *f*  
 Horn 2 *p* *f*  
 T. *p*  
 I plucked it and put it in my cap, and thought of her.  
 Ich pflückte es, ich leg's an meine Brust Und sah' an sie.

Vla. *f*  
 Viol. *f*

Fl. *muta 2 in Engl Horn* *p*  
 Clar. *p*  
 Clar. *pp*  
 Horn 2 *p* *mf*  
 T. *p*  
 At two-light I went a-gain to rest and think of her.  
 Am - O - lend im Zwei-Licht hat' ich wieder an sie ge - dacht.

Vla. *p*  
 Viol. *p*

93 *poco agitato*  
 The stalk was  
 Doch kost, o

93 *p*



Fl.

Bass.

Horn 2

Horn

Chorus

Vcl.

*(Tolan kneels behind me, bows his head, and says slowly, "Tolan kniet hinter dem Biegel mit gekrümmtem Kopf. Tolo-Elfen kommen langsam herein.")*

*(Elves nearer) We in our day of Spring hoping to bring him joy. Have brought him*  
*(Elfen näher) Denkt als der Frühling kam wollten wir ihn er-freuen. Ein - heil nur*

[illegible]

*U. O.  
D. Alte*

*Mindest ye ever are of God's great goodness.  
Solt habt ihr immer fromm an Ehr' ge- halten.*

*(The D. O. plays the "Song of Autumn."  
(Der Alte spielt das Herbstlied.)*

*The light fades  
Es dämmert*

*Andante molto sostenuto.*

*Andante molto sostenuto.*

*Now, mid- den- ly, the new- born spring them- blez with ter- ror,  
Schan wie son- der- bar! Der lich- ke Lenz zit- kert und zhaudert,  
(gradually, until at the end the stage is quite dark.)  
(so es gähnt hinter wird.)*

*Andante molto sostenuto.*

*and the cloak of nature in sombre brown appears.  
Und die grüne Landschaft wird plötzlich keib' und braun!*

*I hear the moan - - - song  
Ich hö' was heu - - - len,*

*Andante molto sostenuto.*



Handwritten musical score for "The Winter Wind" by J. S. Bach. The score is written on ten staves. The first staff is for the Soprano (Sop.) and the second for the Alto (Alto). The third staff is for the Tenor (Ten.) and the fourth for the Bass (Bass). The fifth staff is for the Violin (Vi.) and the sixth for the Viola (Va.). The seventh staff is for the Violoncello (Vcl.) and the eighth for the Double Bass (Bcl.). The music is in G major and 4/4 time. The lyrics "of the winter wind" and "wie der Winter-wind." are written under the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

[illegible]

*Poco più moto.*  
a 2 b.

Fl. *sfz* — *mf*

Ob. *sfz* — *mf*

1. Cl. *sfz* — *mf*

Bass. *f* *sfz* *p* *stopped*

Hr. *sfz* *p* *stopped*

Temp. *sfz*

Trp. *pp*

Chor. *f* *age.* *gehör.* *f*

J. *f* (*gewaltig*) *Fast und faster* *so still und grau - sam,*

*Poco più moto.*  
*senza Cord.*

W. *f* *Dir.* *sfz* *p* *mf* *pp* *self port.*

Fl. *Dir.* *sfz* *p* *pp* *series. self port.*

Cl. *sfz* *p* *pp* *self port.*

Trp. *f* *pp*

B. B. *sfz* *p* *pp*

*Poco più moto.*

Engl. Hr.  
 Cl.  
 3. Hr.  
 Kp.  
 J.  
 M.  
 Ma.  
 Fcl.  
 5. B.

muta in 2. Oboc.  
 cresc.  
 p  
 cresc.  
 p  
 cresc.  
 cresc.  
 cresc.  
 cresc.

bear- tiful in the sun . light,  
 ster- ne fand ich erst präch- tig.  
 under gray clouds  
 Jetzt ohne Wert  
 mark me fur be-liev-ing in their  
 und sie al- le hier was grant und



96

*poco animato*

Cl. *sfz*  
 Bsn. *sfz*  
 Hr. *sfz*  
 Trp. *sfz*  
 J. *f*  
 96 *poco animato*  
 Tl. *sfz*  
 Vla. *sfz*  
 Vcll. *sfz*  
 D.B. *sfz*  
 val. ue. I need a- long in my strength will I go, — with the might of my arm I will even my  
 Dämmerk. Mit mei-ner Kraft wollt' ich ster-ben und Lieg — mit der Macht meiner Hand wollt' ich Heim und

Tl. *mf*  
 Vla. *mf*  
 Vcll. *mf*  
 D.B. *mf*  
 96 *mf poco animato*

Fl. *a2*  
 Cl. *a2*  
 Cl. *a2*  
 Hr. 1.2. *a2*  
 J. *f*  
 97 *appassionato*  
 Tl. *mf*  
 Vla. *mf*  
 Vcll. *mf*  
 D.B. *mf*  
 home and return to her! her! But the spring is dead, the fro- gen buds —  
 Heim für die Braut er- bahn! Doch der Lenz ist todt, die Blü- hen ster- ben

Tl. *mf*  
 Vla. *mf*  
 Vcll. *mf*  
 D.B. *mf*  
 97 *appassionato*

Fl. *cresc. molto e string.*

Ob. *mf*

Cl. *mf*

Hr. *mf*

Tp. *Lola*

T. *cresc. sempre*  
 How can they open with-out her?  
 Oh - ne sie könnten sie klären?  
 At the brook sing a gam of  
 Und wer wip ob das Bäch. kein  
 she may out hear?  
 Je wie - der singt!  
 (kneels, with lace  
 (knieet, das Gesicht

W. *uniso.*

Ma. *cresc. molto e string.*

Mb. *f*

T.B. *f*

Fl. *a2*

Ob. *mf*

Cl. *a2*

Bass. *f*

Hr. *mf*

Tp. *mf*

Tb. & Tbb. *mf*

T. *Recit. ad lib*  
 buried in hands,  
 in den Händen.)  
 The forest is de- ser- ted, the  
 Der Wald ist küh und ö- de, die

W. *uniso.*

Ma. *colla voce*

Mb. *colla voce*

T.B. *colla voce*



98 *Andante.*

Engl. Hr. Chorus. Sopran.

The win-ter was re-ver-ge too  
zu kalt war der Win-ter doch noch

J. world with wrinkled face can weep no more  
singt-er Welt hat hei-ne Thrä-nen mehr.

Fl. *pp*

Fla. *pp*

Vcl. *p*

Vcll. *p*

T.B. *p*

98 *Andante.*

3 Trbn. & Tub. *p*

Sopr. cold me for the dead, to sleep in peace, to sleep in he

Alt. too cold for the dead to sleep in peace, to sleep in he

Chorus. zu kalt war der Win-ter doch noch

Ten. The snow was re-ver-ge too deep enough to prevent the spring's re-  
und immer, im-mer weicht vom lieblichen Lenz des Winters

Bn. To prevent the spring's re-  
Vor dem Lenz weicht der

Fl. *pp*

Fla. *pp*

Vcl. *pp*

Vcll. *pp*

T.B. *pp*



Fl.

1. Cl.

Flap.

Tram.

peace.  
schlaf!

lease.  
Trub.

*Johann* (with feebler accents) (und immer schwächer)

The pipe is soothing me to sleep. — Why should I ev-er rise?  
Die Her-ze tonk, es nahn die Ruh. — Müß ich nicht wie-der regn?

*con Lord.*  
*con Lord.*  
*con Lord.*  
*con Lord.*

*sul pont.*  
*sul pont.*

Ob.

Engl. Fl.

J.

All that I lived for by-ing here.  
Was ich ge-liebt hab' liegt nun da.

*Like an old man whose life is  
Gleich ei-nem al-ten mündern*

*sul pont.*  
*sul pont.*  
*sul pont.*  
*sul pont.*

*unio.*

## 99

Engl. Hr.

Bass.

Hr.

3 Trb.

1<sup>re</sup> Tylph.

auasi Recit.

Violins

Viola

Cello

Double Bass

spert, — my hand trembles, but my heart moves not  
 frei - se, die Hand zitt - erst doch mein Herz ist still.

natural tone

natural tone

natural tone

natural tone

natural tone

99

Engl. Hr. *mf* they then up a - gain?  
der mal wieder auf?

1. Russ. *mf* (Pianissimo Recit.)  
Für die für die für die -  
Hoch wer für Liebe starb!

1. Ger. *mf* Then all is not a - miss?  
Es ist al - les gut?

Old One. Der Alte. (quasi Recit.)  
*mf* They have ac - com - plished  
Es ist voll - en - det.

Pl. *f*

Pl. *f*

Pl. *f*

Adagio.

100

Handwritten musical score for a full orchestra and vocal soloists. The score is for a full orchestra and vocal soloists. It includes parts for 2 Flutes, 1 Oboe, English Horn, 1 Bassoon, 1 Clarinet, Trombones (T.), Violins (V.), Viola (Vla.), and Cello/Double Bass (Vcll.). The music is in 3/4 time and features a "ritard." (ritardando) section. The lyrics are in English and German. The score is numbered 100.

**Lyrics:**

Nothing is wasted.  
 Nichts geht ver - loren.

The leaves fall softly from the trees  
 Die Blät - ter fal - len so still

**Tempo/Performance markings:** 100, ritard., mf, p, pp, 100 Adagio.

100 Adagio.

101

Animato.

2 Fl.

2 Cl.

Engl. Fl.

2 Cl.

2 Bass.

1 Hr.

1 Tpt.

T.

S.

Ch.

Ma.

Cell.

101

Animato.

must be in Piccolo

aus, außer einem über Maria und Solan)

Lead, before dropping,  
Herben im Fallen,

Like my old desires. (struggles to his knees in bewilderment)  
Wie die Le-benlust (winkt, umherschaut aufzusehen)

Not among  
Nicht von der  
senza solo.

senza solo.

senza solo.

senza solo.

101

Animato.





102

string. e cresc. molto

Largamente.

1. Fl.  
Pic. *ff* *muta Pic. in 2. Fl.*  
*colla voce*

Ob. *ff* *colla voce*

Cl. *ff* *colla voce*

Basn. *ff* *colla voce*

E. Bn. *ff* *colla voce*

Hr. *ff* *colla voce*

Trp. *ff* *colla voce*

Trb. & *ff* *colla voce*

Tub. *ff* *colla voce*

Tomp. *ff* *(with caligations) (arpeggiated)*  
*ff* *(ad lib.)*

I. *ff* *(ad lib.)*

II. *ff* *colla voce*  
*Twas in my self I failed*  
*In mir nur lag die Schwärze.*  
*wants as if seeing her there. Intense light.*  
*hin auf als wenn er Maria oben*  
*erleht. Harkes Licht.*

Ma. *ff* *colla voce*

Mll. *ff* *colla voce*

D. B. *ff* *colla voce*

102

string. e cresc. molto

Largamente.

string. e cresc. molto

Largamente.

string. e cresc. molto

Largamente.

string. e cresc. molto

Largamente.

string. e cresc. molto

Largamente.

Largo e maestoso.

Fl. *col voce*

Ob. *col voce*

Cl. *col voce*

Bst. Hr. *col voce*

Basn. *a2 col voce*

Hr. *col voce*

Tub. & Tub. *mf*

Timp. *p*

Tam Tam.

I. *f (ad lib.)* *(crescendo)* *pp* *col.* *(Hedies) falling upon*  
*Nao-ia!* *Nao-ia!* *It is not* *kali!* *Naoias Body. She*  
*Es ist nicht* *vergeht nach und nach*

Vl. *div. col voce* *mf* *col voce* *mf*

Vla. *col voce* *mf* *col voce* *mf*

Vcll. *div. col voce* *mf* *col voce* *mf*

D.B. *col voce* *mf* *col voce* *mf*

*Largo e maestoso.*



[illegible]

















